

# History News

FOUR DOLLARS

AMERICAN ASSOCIATION FOR  
STATE AND LOCAL HISTORY  
Volume 40/Number 9  
September 1985



## White Resistance

Sixty years ago the Supreme Court's "separate but equal" decision in *Brown v. Board of Education* declared that segregated schools were unconstitutional. In response, white Southerners organized local resistance committees, known as Citizens' Councils, to defend their way of life. These groups, which included many prominent citizens, used economic pressure, political influence, and violence to keep African Americans from attending white schools.

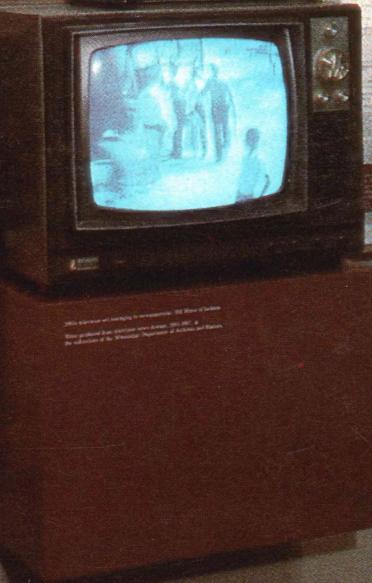
## Black Action

In 1954 Mississippi blacks began an offensive in the struggle for civil rights. They included Medgar Evers, Aaron Henry, and Amzie Moore of the NAACP and Robert Moses of CORE. They organized voter registration drives and mounting up through the state, blacks challenged segregation with voter registration drives, and voter registration drives, and voter registration drives, and voter registration drives.



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## Confrontation

As the protests at state and local levels continued, pressure from civil rights groups and the federal government increased. In 1964, Martin Luther King led a civil rights march from Selma, Alabama, to Montgomery, Alabama, to demonstrate the importance of blacks and their rights as workers across the state. The march was met with violence by white Southerners, including Governor George Wallace and other local officials, who used tear gas, clubs, and dogs to attack marchers. The marchers were beaten and some were killed, but they survived and continued to demonstrate in Mississippi.

## MISSING

MISSING IN JESSE JACKSON'S JAIL

Museums deal with  
the dangers and  
delicacies of collecting  
the recent past

State historical organizations  
play politics with culture

# HISTORY UPDATE

**AASLH CONSULTANT SERVICE.** The next deadline for submitting applications to AASLH's consultant service is Oct. 4. The Association awards consultation visits to historical agencies and museums for assistance in long-range planning, exhibit design, collections, interpretation, and program development. A grant from the National Museum Act supports the service. For more information or for application materials, contact Melanie Larkins, AASLH Consultant Service, 172 Second Ave. N., Suite 102, Nashville, Tenn. 37201.

**AASLH'S SEMINAR ON "INTERPRETING THE HUMANITIES THROUGH MUSEUM EDUCATION PROGRAMS"** convenes Nov. 3-8 at Old Sturbridge Village in Sturbridge, Mass. The deadline for submitting applications is Sept. 25. The seminar focuses on developing successful museum education programs. Attendance at the seminar is limited to 25 paid or volunteer professionals, and at least five scholarships of up to \$200 each are available to help defray travel and subsistence costs. The National Endowment for the Humanities supports the seminar. For more information, contact James B. Gardner, Director, Education Division, 172 Second Ave. N., Suite 102, Nashville, Tenn. 37201.

**THE HOUSE OF REPRESENTATIVES HAS VOTED TO FREEZE** at the current level the FY 1986 budgets for the National Endowment for the Humanities, the Institute of Museum Services, and the National Endowment for the Arts, with the exception that NEA will receive an additional \$3 million for media initiatives. For FY 1986 the House recommends that NEH receive \$139.478 million; IMS, \$21.56 million; and NEA, \$166.660 million, including the \$3 million for media programs. These figures are considerably lower than those recommended by the Interior Subcommittee and approved by the House Appropriations Committee—\$150 million for NEH, \$23.22 million for IMS, and \$175 million for NEA. The reductions were made after Representatives Richard Arvey (R-Texas) and Tom Delay (R-Texas) circulated copies of what they called "obscene" poetry from NEA's files of literature program applications and after Arvey's and Representative Bill Frenzel's (R-Minn.) introduction of motions to reduce funding for the agencies. Following negotiations, led by Representative Sidney Yates (D-Ill.), the House voted to freeze at current levels rather than reduce the funding for not only NEA but for NEH and IMS as well. The House appropriations bill also includes \$793,000 for the National Museum Act, \$20 million for state historic preservation offices, and \$4.41 million for the National Trust for Historic Preservation. At press time, the full Senate had not yet taken up its funding bill for these agencies.

**THE SENATE LABOR AND HUMAN RESOURCES SUBCOMMITTEE ON EDUCATION, ARTS, AND HUMANITIES** has marked up and submitted to the full Senate a reauthorization bill for NEA, NEH, and IMS. The bill recommends current funding for these agencies in 1986, a 4-percent increase for 1987 and 1988, and such sums as necessary for 1989 and 1990. The House Select Education Subcommittee recommended a one-year authorization and the House Committee on Education and Labor agreed. Both the full Senate and House plan to take action on the bills sometime this month. At press time, a reauthorization bill had not yet been introduced in the House. The administration proposes to reauthorize IMS only for FY 1986 and NEA and NEH for five years.

**EDWARD CURRAN, THE PRESIDENTIAL NOMINEE** for chair of the National Endowment for the Humanities, will have a hearing in the Senate Committee on Labor and Human Resources on Oct. 2. If the committee approves his nomination, he then appears

before the full Senate. The hearing process could take up to two months. Curran has been deputy director of the Peace Corps since 1982 and briefly directed the National Institute of Education, the research agency under the Department of Education. Humanities groups have objected to Curran's nomination based on his lack of experience in higher education and public programming.

**THE NATIONAL INSTITUTE FOR THE CONSERVATION OF CULTURAL PROPERTY (NIC)** has received a \$139,000 grant from the J. Paul Getty Trust for a 15-month pilot project on the preservation of America's historic monuments. AASLH will cooperate with NIC on the project, which is scheduled to begin in October. The new Getty grant program, which will provide funds for the monument project, supports scholarship in the history of art and the humanities, education in the arts, museum programs for the interpretation of works of art in permanent collections, and conservation. The pilot project is the first phase of the Public Monument Conservation Program, a national initiative to preserve and care for historic monuments. The project will develop, test, and evaluate a survey instrument for collecting data on the history and physical condition of outdoor monuments and a field training manual to assist volunteers in data collection. NIC, a nonprofit organization coordinating the preservation of all types of cultural property in America, develops and conducts research projects in support of conservation, publishes studies and reports, implements educational programs, and serves as a national forum and information clearing-house on the conservation of cultural property in the United States. AASLH Director Gerald George will serve ex-officio on the 16-member advisory panel for the Public Monument Conservation Pilot Project. For more information, contact the National Institute for Conservation, A&I-2225, Smithsonian Institution, Washington, D.C. 20560, or call (202) 357-2295.

**RENEWED SUPPORT FOR THE ABANDONED SHIPWRECK ACT OF 1985.** Bills in both the House (HR.25) and Senate (S.676) call for states to manage shipwrecks as "cultural resources" and direct the Advisory Council on Historic Preservation, in consultation with public and private interests, to ensure the protection of shipwrecks for scientific study and for recreational, commercial, and educational purposes. Similar legislation gained House support last year but did not pass the Senate. For more information about these bills or to voice your support, contact Representative Charles Bennett's (D-Fla.) office, (202) 225-2501.

**PROPOSED AMENDMENT TO THE NATIONAL STOLEN PROPERTY ACT.** The McClain Bill (S.605) calls for amendments to the National Stolen Property Act, which makes it a federal offense to transport stolen property valued at more than \$5,000. Senators Daniel Moynihan (D-N.Y.) and Robert Dole (R-Kan.) cosponsor the bill, which would exempt archaeological and ethnological materials from the provisions of the act when a country's claim of ownership of the items is based on a blanket declaration of national ownership. Several countries, such as Mexico, have laws declaring state ownership of all cultural property, even that not yet discovered or documented. For more information about this bill or to voice your opinion, contact the Senate Subcommittee on Criminal Law, (202) 224-2971.

**THE INSTITUTE OF MUSEUM SERVICES** has announced a Nov. 15 deadline for applying for general operating support grants. These one-year competitive grants provide support for ongoing institutional activities. The maximum award this year will not exceed \$75,000. Prior applicants to IMS will receive applications by mail this month. For more information or for an application, contact the Institute of Museum Services, 1100 Pennsylvania Ave. N.W., Program Office, Room 609, Washington, D.C. 20506, or call (202) 786-0539.

# CONTENTS

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## HISTORY UPDATE

LETTERS 5

FROM THE DIRECTOR / *Gerald George* 5

TOO CLOSE FOR COMFORT / *Candace Floyd* 8

Museum professionals find that collecting the recent past is a delicate and sometimes dangerous endeavor

THE POLITICS OF STATE HISTORY / *Charles Phillips* 16

More and more, state organizations are forced to play politics with culture

WHAT'S GOING ON / edited by *Sandra Elkins* 22

New grant projects  
State humanities committees  
Meetings, seminars, and conferences  
On the horizon  
New legislation  
Funding sources and awards  
Educational opportunities  
Exhibits  
New in history  
Publications  
Appointments

THE BOOKSHELF 29

HISTORICAL AGENCY TRAINING PROGRAMS 36

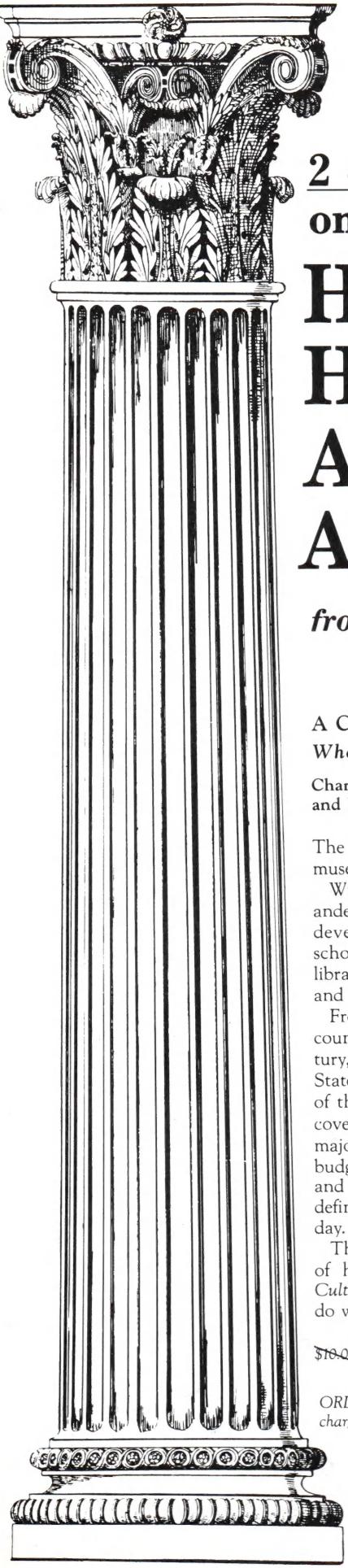
A table compiled by the AASLH Standards, Tenure, and Ethics Committee

AASLH NEWS 39

POSITIONS 42, 43



COVER: "The Struggle for Equal Rights," an exhibit at the Mississippi State Historical Museum in Jackson, documents the civil-rights movement. For a story on collecting and displaying the recent—and sometimes controversial—past, see page 6. Photograph courtesy of the Mississippi State Historical Museum.



# 2 essential reports on the **HEALTH OF HISTORICAL AGENCIES AND MUSEUMS**

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and Patricia Hogan

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# LETTERS

## Dichotomy and debate

In the article "To Educate or Conserve" in the June 1985 issue, I read with interest that "the National Endowment for the Humanities is developing a major conservation program." Opinions are also cited to the effect that this new initiative is a fad and a detriment to educational programs in museums. The article concludes by wondering whether all the fuss about conservation is merely political and a product of conservative policies.

I had thought that reliance on etymology as proof went out with the Middle Ages. Is it still true that music is the only art practiced in museums?

In the first place, the new initiative at the endowment is for preservation, not conservation. Conservation is a narrow term (restoration of the artifact), and preservation is a broad term, which

includes conservation along with such processes as climate control, reformatting, deacidification, and encapsulation. Our concern is for the preservation of the materials used by scholars in the humanities; the conservation of artifacts continues to be eligible for funding in the NEH category known as "Humanities Projects in Museums and Historical Organizations." There is nothing faddish or political about our preservation initiative.

Recent surveys indicate that 25-30 percent of the volumes held in the nation's research libraries are "at risk"—some 75 million volumes. These are, for the most part, works published between 1870 and 1920. Current microfilming efforts will save only 1-2 percent of these endangered volumes; the endowment's initiative is designed to push that ratio up to 3-4 per-

# FROM THE DIRECTOR

## Count the Committees

Welcome to those of you who could be with us at the AASLH annual meeting in Topeka this month! But for stay-at-home members, also, let me pull aside a curtain on something that happens here.

Annual meeting is a lot of visible things that everybody knows about—program speakers and sessions, tours and special evening events, and plenty of convivial chances to compare notes with friends, old and new, on how things are going at work back home.

But annual meeting is also where the Association tackles its problems and those of its field as a whole. That means not only that our governing council meets, but that some 15 different committees do too!

The executive committee, the nominating committee, the election committee, and the investments committee, along with the full council, deal with the basic business of AASLH itself.

But, also, the awards and grants-in-aid committees each spend two full days or



more evaluating scores of applications for AASLH awards and grants-in-aid for research.

Standing committees on membership, publications, education, and standards, tenure, and ethics meet this year specifically to plan ways to keep AASLH services attractive to current and prospective members, identify publications of use to our members, consider ways to improve employment conditions in the field, and to evaluate training programs for the field.

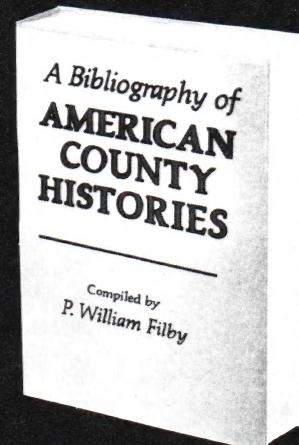
Several ad hoc committees are evaluating such things as whether improvements are needed in our awards program, in our relations with academic historians, and in the way we plan annual meetings themselves.

And then, of course, program committees and local-arrangements committees meet about this year's and next year's annual meetings, specifically, and a site-selection committee considers future ones.

So, annual meeting is not only useful to you and fun. It's where "the field" gathers in groups to focus on issues and determine almost everything we do. And we can't do without that!

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cent. At present, selection methods are based on user demands, the uniqueness of particular collections, or on the judgments of representative scholars in particular disciplines. The preservation problem in archives is still being surveyed, but it seems likely that the overall picture for their holdings will not be very different. The statistics I have cited come from the work of the Preservation Committee of the Council of Library Resources. I see nothing faddish or political about the urgency of this situation; it has all the damaging potential for our civilization that the Florence flood had for the Italian Renaissance. The difference is that we can assess and foresee the danger, and we do have the technology to save intellectual content by transferring it to a more lasting medium.

The only national program of this kind, to date, is the United States Newspaper Program, now active in 22 states and territories. Its purpose is to locate, catalogue, and microfilm what remains of American newspapers, especially those of the 19th century. The USNP is a major component of the office of preservation at the endowment.

What does this mean for historical organizations and museums? A great deal, if they have "flat stuff" that deserves preservation and is in an advanced stage of deterioration. "Flat stuff" includes the printed page, the manuscript, the map, the drawing, and the photograph. Perhaps we could refer to it generically as "documentation."

I don't see any of this as detrimental to education programs in museums. We all need education about this silent corruption of our cultural environment; scholars are little better informed on this subject than the general public. We need another ecologist, such as Rachel Carson (author of *Silent Spring*, an alert to the dangers of insecticides), to sound the alarm, and we need initiatives at the federal, state, and local levels to launch and maintain an effective salvage operation.

What we do not need is anyone dismissing this cause as a fad or as partisan politics.

HAROLD C. CANNON  
DIRECTOR  
OFFICE OF PRESERVATION  
NATIONAL ENDOWMENT  
FOR THE HUMANITIES  
WASHINGTON, D.C.

What a treat to be on the other side of the fence for a change—writing instead of receiving a letter to the editor. Hav-

ing read "To Educate or Conserve," I want to correct a statement that was attributed to me, as well as take issue with some of your observations about the priority of education in museums today.

I'm quoted as saying "that the emphasis of the report (of the Commission on Museums for a New Century) was on collections care, and it was intentional." That's just not the case. The report has a *dual* emphasis—collections and learning—in an attempt to bring greater balance to what the commission calls "a paradox of significant proportions, a tension of values that is inherent in the very mission of museums. The concerns of preservation and the demands of public access are a contradiction lived out in every institution." The commission's report does not emphasize collections at the expense of education. It draws attention to the fact that despite the inherent contradictions, these two parts of a museum's mission must function productively together if the institution is to fulfill its obligations as steward and interpreter of the nation's "common wealth." It's a dual emphasis that was intentional.

In general, your article implies that museum education is on the outs these days. I don't agree. It's true that there's a new and visible emphasis on the care of collections, but that signifies to me a fuller public understanding of what museums are all about. Museums are not just conserving institutions, and they're not just educational institutions. Yes, there's a "tension of values," but why set up a contrived dichotomy that pits one against the other?

ELLEN COCHRAN HICKS  
EDITOR, PUBLICATIONS  
AMERICAN ASSOCIATION  
OF MUSEUMS  
WASHINGTON, D.C.

#### "Sites" or "battles"

Someone made an unfortunate error on page nine of the May 1985 issue of *HISTORY NEWS* ("Somewhere in Time").

"Within a 30-mile radius" of Van Cortlandt Manor are located a quantity of historic sites of almost unparalleled importance—not only in New York state but also in neighboring portions of Connecticut and New Jersey. Two of these places are West Point and the New Windsor Cantonment. No battles, however, were ever fought at either location.

Among the several battles of historic importance that took place within the

radius are the battle at White Plains, in October 1776; the British capture of Forts Clinton and Montgomery, in October 1777; the capture of Stony Point led by General Anthony Wayne, in July 1779; but not at West Point or New Windsor.

"No important battles occurred at the Croton River," but the residences of the area have considerable interest in the skirmish that took place there in June 1781.

I hope it will be possible to try not to put too much into one sentence and always to make sure of the historical accuracy of the statements.

WILLIAM G. TYRRELL  
ALBANY, NEW YORK

EDITORS' NOTE: The sentence should have read, "A plethora of true Revolutionary War sites, including West Point, the Newburgh Cantonment, and several of General Washington's headquarters, all located within a 30-mile radius, made it difficult to emphasize the war at the manor house." Our apologies to the author.

#### Here's Your Chance!

Go ahead—say it. Maybe you've been involved in state and local history for years, or maybe you're a newcomer to the field. Whatever the case, you probably have loads of ideas for session topics for AASLH's annual meeting in Oakland next year. The 1986 program committee is eager to hear your ideas, especially on professional development, technologies, and management techniques, the three areas of emphasis planned for the 1986 meeting. Call or write David H. Hoober, 1986 Program Chair, Arizona Historical Society, 949 East Second Street, Tucson, Arizona 85719, (602) 626-5774, for information on submitting session proposals.

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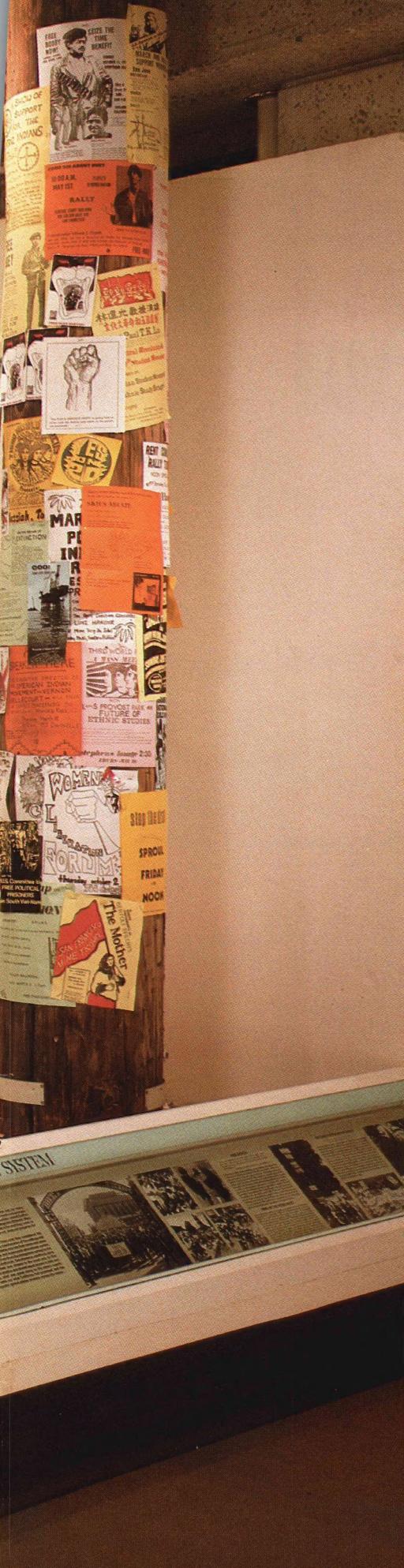
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# Too Close for Comfort

*Museum professionals find that collecting the recent past is a delicate and sometimes dangerous endeavor*

BY CANDACE FLOYD

The Dallas County Historical Foundation struggles to raise funds for its new exhibit—"The Sixth Floor"—in the Texas School Book Depository where Lee Harvey Oswald is thought to have stood when he allegedly shot President John F. Kennedy on November 22, 1963.

The Historical Museum of South Florida bore the brunt of telephone calls from irate citizens and suffered the loss of a corporate sponsor when the Miami press printed an article incorrectly stating that the museum planned to display the

motorcycle ridden by Arthur McDuffey when the Miami police allegedly killed him in December 1979.

What is it about collecting artifacts from the recent past that sometimes causes problems for the museum or historical agency? Specifically, why is the museum or historical agency particularly vulnerable to public attack—or donor apathy—when it begins to acquire artifacts tied to recent events?

"Medieval reliquaries are something more than embodiments of a past age of superstition," writes Brooke Hindle, former director of the National Museum of History and Technology of the Smithsonian Institution, in "How Much is a Piece of the True Cross Worth?" pub-

Candace Floyd is managing editor of HISTORY NEWS and assistant director of AASLH's division of information services.

The exhibit "Challenging the System," at the Oakland Museum in California, features posters from the turbulent 1960s. The posters announce such events as speeches against the draft, rallies for women's rights, and meetings of Black Panthers.

Photo by Steve Rahn / Courtesy the Oakland Museum



*"The Struggle for Equal Rights," an exhibit at the Mississippi State Historical Museum that deals with the civil-rights movement, includes photographs of freedom marches and artifacts such as a whites-only waiting room sign, shards of glass from bombed church sites, a charred cross, and prison-issued sandals worn by the Freedom Riders in the late 1950s and the early 1960s.*

lished in *Material Culture and the Study of American Life* (A Winterthur Book, W.W. Norton & Company Inc., 1978). "They answered a deep human need to reach beyond abstraction and myth to reality. . . . Indeed, modern man is separated more firmly from the realities of his own world than was man in earlier periods of history. Man's need to touch the past has increased rather than decreased."

The Dallas County Historical Foundation certainly has the proof for Hindle's remarks. "Although the exhibit, 'The Sixth Floor,' isn't open yet, there are hundreds of thousands of visitors to the area each year," says Lindalyn Adams, president of the foundation. "Bus loads of people get out in front of the building"—the County Administration Building that formerly served as the Texas School Book Depository. "They photograph the building, the grassy knoll. It's not unusual to drive by at night and see people."

"The new generation just doesn't know what happened," explains Conover Hunt, guest curator for "The Sixth Floor" exhibit and a museum consultant from Hampton, Virginia. "They had not reached the age of reason to be traumatized by the assassination. The 18-to-27-year-olds have a sincere historical curiosity. For older people, it's an emotional memory."

After Kennedy's assassination, the Texas School Book Depository passed through several hands and had various commercial uses. In 1977, the Dallas County Commissioners' Court got approval to purchase the building through a bond program, which passed by a two-to-one margin in a public referendum. The commissioners planned to use the building as the new seat of county government, but they were aware, even when they purchased it, that the hundreds of thousands of tourists to the site might interfere with government business. What could they do with the sixth floor?

The commissioners instructed the Dallas County Historical Commission to explore various uses for the space. The commission assembled first one planning team, then another, and applied for and received funds from the Texas Historical Commission, the National Endowment for the Humanities, and the Commissioners' Court, itself, to work on the exhibit.

After the county renovated and opened the first two floors of the building as government offices, the Dallas County Historical Foundation, the 501(c)3 arm of the county historical commission, applied for a charter and incorporation as an organization to administer the historical exhibition on the sixth floor. The foundation then set out to raise the \$2.5 to \$3 million needed for construction and installation of the exhibit.

But what the foundation came up against was a split in the public's perception of the proposed exhibit. Adams says that of the people who now come to

wander around Dealey Plaza outside what is now called the County Administration Building, 98 percent react favorably to the proposal. But it's a different story with the average "donor-type" in Dallas. The people who were civic leaders 22 years ago are still around.

"In 1963, the whole citizenry had pulled together in a bipartisan spirit," she continues. Even the main purpose of Kennedy and Lyndon Johnson's trip to Texas was to bind old Democratic party divisions. After the assassination, she says, "It was a blessing that we had Eric Johnson as mayor. He helped heal those wounds. There were town-hall kinds of meetings all over the city—they're still going on. A lot of positive things have come out of those meetings."

Raising money for an exhibit on such a traumatic event in recent history is no easy task. "It's not a high priority as a major need for the city," says Adams. "We do have some people who feel, 'Let's get on with it.' Currently, the foundation has about \$200,000 in seed money in its coffers—money that was raised from the Hoblitzelle Foundation, the Dallas Morning News-WFAA Foundation, Southland Foundation, Communities' Foundation of Texas, and several others.

The foundation has targeted late 1986 as an opening date for the exhibit. It will include an orientation center at the base of an elevator tower that will lead directly to the sixth floor, thus allaying the commissioners' worry that too many tourists would run rampant through county government offices. The foundation also plans to include space for a small book store, which will sell only books—not memorabilia—related to the site.

The content of the exhibit "will be based on objective research; no original artifacts will be included in the display," according to "The Sixth Floor" fact sheet. Including a general historical overview, the exhibit "will present the events that transpired in Dealey Plaza on November 22, 1963; will trace the evolution and findings of subsequent investigations into the events; and will include analysis of physical evidence."

Adams explains that the exhibit may feature a re-creation of the scene at the window from which Oswald is believed to have fired the shots that killed Kennedy and wounded Texas Governor John Connally. The window may be surrounded with boxes stacked up to show how Oswald concealed himself. The lunch room, originally on the second floor of the building, will be reconstructed

in the space, because it was there that Oswald was sighted immediately after the shooting. Additionally, a portion of the staircase, on which the rifle used in the assassination and a clipboard were found, will be included. Two theaters in the space will show film clips on the world's and the nation's reactions to the assassination.

Both Adams and Hunt compare the site to Ford's Theatre, the site of President Abraham Lincoln's assassination in Washington, D.C. And they think that the prospective visitors will come for reasons that are similar to those of the 500,000 annual Ford's Theatre visitors.

But for all that sort of positive positioning, the site still carries an emotional charge even for the professionals involved in the project. "Mass communications of a global level came of age at the Kennedy assassination," Hunt explains. "Oswald was the first person killed on live television. It's one thing to read in a newspaper that Lincoln was shot; it's another to see that sort of thing on television.

"Why does everyone know where they were when Kennedy was shot?" she asks. "This is something historians and sociologists will study for years. Kennedy has reached a mystical level—something few American presidents have reached."

And the public demand for information is astonishing. "Lindalyn and I gave 150 interviews to the press around the 20th anniversary" of the assassination, Hunt continues. During one interview, on November 22, 1983, at 12:30 p.m., Hunt "was on the sixth floor with a writer from *National Geographic*. People were lined along Dealey Plaza with flowers. They all stood up as though a parade were coming. I can't judge their actions or understand why they did this. Why do we celebrate Kennedy's death rather than his birth? There's nothing to celebrate in death."

#### An "outpouring of hate"

Adams, Hunt, and the Dallas County Historical Commission went into "The Sixth Floor" project knowing that the public wanted such an exhibit, wanted information about the assassination, and would come to the site whether or not the exhibit was ever done. By contrast, Randy Nimnicht, director of the Historical Museum of South Florida, did not have the benefit of knowing how his constituents would feel about the artifact he wanted to collect; in fact, he decided the best way to collect the McDuffey motorcycle was "quietly."

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Courtesy the Dallas County Historical Foundation

*"The Sixth Floor," an exhibit planned by the Dallas County Historical Foundation, will relate the events of November 22, 1963, the day Lee Harvey Oswald allegedly killed President John F. Kennedy. The foundation plans to house the exhibit in the former Texas School Book Depository, now the Dallas County Administration Building, above. The window, below, from which Oswald is thought to have fired the shots that killed Kennedy and wounded Texas Governor John Connally may be a feature in the exhibit.*

The backdrop against which Nimnicht's collecting efforts took place was this: On December 17, 1979, Miami police stopped McDuffey, a black man riding a motorcycle, and brutally beat him. After McDuffey died, second-degree murder charges were brought against the officers, but at the state court in Tampa, the jury acquitted them. As news of the acquittal spread, Miami erupted in a major riot on May 17, 1980.

A few years later, "we began quietly to acquire the motorcycle," says Nimnicht. "I eventually found it in an FBI property warehouse. I found that I had to get title to it because it was owned by someone other than the former rider. I used a black trustee of the museum to negotiate," and negotiations are still underway.

All went well until the opening of the Historical Museum of South Florida in April 1984 (see "Dreamland Museum," April 1984 HISTORY NEWS). A journalist covering the opening ceremonies

complained to Nimnicht that there was a lack of black history material in the museum. Nimnicht took him around the exhibits and showed him where the museum treated black history, and "I told him, off-the-record, that we were close to acquiring the motorcycle," he says.

The journalist told the story of the museum's attempts to collect the artifact to a colleague, who then called Nimnicht. "I told him we were not going to put it on display, but he went ahead and printed [the story] in a kind of gossip column."

The community's reaction to the story, which suggested that the museum planned to display the motorcycle, was strong. One policeman, who was involved in the riot, wrote an angry letter to a *Miami Herald* columnist, who then excerpted the letter in a newspaper column. And one man, who lost his business during the riot, withdrew as a corporate sponsor of the museum.



Courtesy the Dallas County Historical Foundation

"The outpouring of hate hurt us," Nimnicht says. "Number one, behind the scenes, acquiring the motorcycle. Number two, it undermined our credibility in the community."

#### Two masters

The experiences of Adams and Hunt in Dallas and Nimnicht in Miami are but two examples of the difficulty professionals have when they attempt to collect or preserve artifacts of the recent, and unpleasant, past. The story is the same across the country: museum and historical agency professionals are in bondage to two masters—the historical record and the public's need for an "uplifting" museum experience.

"There are some traditional views," says L. Thomas Frye, chief curator of history at the Oakland Museum, "that suggest that whatever the museum has should support and elevate and make one better, should gratify and confirm the good about ourselves—a view that museums should be unhesitatingly upbeat and positive. I don't want to discount that as a motivation or the collecting of those things that do that. But we have another role—history with all the warts. We have responsibility, however difficult it may be, to present the nether side."

Frye, himself, faced a situation that almost duplicates Nimnicht's experience with the motorcycle. After California outlawed capital punishment, the museum wrote the state to ask what was going to be done with the San Quentin gas chamber, an artifact Frye describes as "horrifying, in a very real sense." An Oakland Museum staff member informed Herb Caen, a columnist for the San Francisco *Chronicle*, about the museum's request. Caen then wrote a piece for the newspaper in what Frye calls "a gossip column" that said the Oakland Museum was collecting the gas chamber. When Oakland citizens called the museum to complain, "we explained that we wouldn't put it on exhibit, but as a museum dedicated to the history of the area, we had a responsibility to collect it." Frye believed that "historically, like the guillotine in France, the gas chamber should be preserved. Here's an object of enormous historical importance. Whatever the feelings about it, one cannot deny it. It should be preserved, but it could not be readily displayed."

The state never granted the museum's request. California reinstated capital punishment in 1977, and the gas chamber now "sits there and awaits use," he

says. Although the situation turned out to be "a moot point," it did emphasize to Frye the importance of being prepared to respond to public-relations problems.

Frye is convinced that museum professionals "shouldn't steer clear of objects that may be controversial." The museum's Cowell Hall of California History includes an exhibit called "Challenging the System." Featuring a vignette or re-creation that "could have been in the Haight-Ashbury area," the exhibit shows "protest posters on a telephone pole, litter on the ground, a park bench." Frye reports a mixed reaction to the exhibit. "A couple stood before this, and one said, 'I don't like this.' The other said, 'But it's history.' The first then asked, 'Is part of history best forgotten?'" Visitors see posters announcing speeches by Dick Gregory and Jane Fonda, Black Panther meetings, and rallies for rent control and women's liberation and against the draft and the Pershing II missile. And while some of the museum's visitors do not want to be reminded of events or periods that are unsettling, for others, such an exhibit may recall an idealistic moment, a time when all things seemed possible. "It's really a matter of the 'eyes of the beholder,'" says Frye.

Another incident that, for Frye, "raised the specter of taking an object that would frighten people terribly" involved Jim Jones's People's Temple. After the mass suicide at Jonestown in 1978, six or eight months went by, and then someone called to offer the museum the sign and pulpit from the People's Temple in San Francisco. The donor stipulated, though, that in return he would require a statement of value "equaling a particular figure. I declined that offer," says Frye, on the basis of ethical questions concerning who should prepare appraisals.

More and more, people are beginning to talk about the events of the recent past in an attempt to grasp their meanings—events like the relocation of Japanese-Americans during World War II, the Holocaust, the Kennedy assassination, and racial discrimination. The Oakland Museum attempts to keep those kinds of discussions going by "doing some in-gallery living history," says Frye. The museum invites people who were involved in the various events or movements to the museum for "gallery encounters." People come to share their own experiences during, for example, the Free Speech Movement of the 1960s. This kind of dialogue "removes the anonymous quality of the objects," says Frye. "Some visitors com-

ing into these areas are put off initially, but then they warm to it. Dialogue begins between the people. Others go away so they won't have to confront a past" they find difficult to handle.

#### A matter of time

Museum professionals who are attempting to deal with the recent past in exhibits or who are collecting artifacts from the recent past for future display agree: the time must be right for the community.

Mississippi in the 1980s seems ready to handle its recent past, and the State Historical Museum has "come clear" with the state's civil-rights record of recent years in a new permanent exhibit, "The Struggle for Equal Rights." The exhibit, which opened in November 1984, has gained national attention and coverage on CBS's evening news broadcast, in the *New York Times*, and in Associated Press articles nationwide. And some 30 years after *Brown v. the Board of Education of Topeka* and 20 years after "Freedom Summer," Mississippians have been supportive of the exhibit.

Patti Carr Black, director of the museum, says that when she became director, black history was not covered in any significant way in the museum. To begin setting things right, "we scheduled many programs on black history until I could tackle the permanent exhibits."

The museum's 20th-century exhibits were 20 years old when Black was finally able to turn her attention and her budget toward revamping the area. "The most significant event of the 20th-century in Mississippi was the civil-rights movement," according to Black. The exhibit covers white resistance to integration, black action, confrontation between the opposing segments, and compliance to civil-rights legislation. Among the artifacts on display are a "White Waiting Room" sign, shards of glass collected from the sites of bombed churches and synagogues, a charred wooden cross, and prison-issued sandals worn by the Freedom Riders who were jailed in Hinds County.

The exhibit opens with news films projected through a 1950's black-and-white television set. Visitors see Freedom Riders arriving in Jackson, young blacks during a sit-in at the Jackson Woolworth's lunch counter, and police turning away a group of blacks at the entrance to the Mississippi State Fair.

"The most interesting reactions to me," says Black, "are those of schoolchildren. The overwhelming majority of black stu-

dents have not heard their parents talk about these things. They didn't know about their parents going to segregated schools or about any of the other things that were commonplace in Mississippi.

"It stuns people to think in decades," she continues, "to think how long it took to get to compliance" to the civil rights laws.

In Dallas, with a target opening date of 1986, Hunt and Adams are in no real rush to complete "The Sixth Floor" exhibit. "Our feeling," says Hunt, "is that we have plenty of time as long as we get it right. When that many people come, we have a responsibility to educate and not to exploit. We have a real demand for information from the public. There's so much literature, they're confused."

And Nimnicht wanted to acquire the motorcycle, "not for now, but for later. There will be a time and place when that material can be dealt with to the community's benefit. Some argued that any data can be used instantly. Our rule is that we are accumulating data of the present. In our contemporary exhibit area, we

don't interpret. We let people do what they want."

"The right time is relative," he continues. "What is the right time for a national incident may not be the right time for a local incident." And that relativity extends to the objects themselves. "The cross that burned a few years ago in a black family's yard is on display now," Nimnicht says. "Look at the items on an individual basis and serve your community first, your project second."

Other museum professionals may disagree with the collecting of materials such as the McDuffey motorcycle or the preserving of the Kennedy assassination site. According to David Crosson, director of the Iowa State Historical Department in Des Moines, such items are "pretty much in the same vein as a religious relic. Collecting recent material is not controversial in itself. Don't collect anything that violates your mission. On the other hand, if you can justify it, then it shouldn't be kept quiet. I wouldn't collect anything I could not defend. You have to be prepared for it."

Crosson, who until recently was director of the Pittsburgh Children's Museum, says that one of his constituents wanted to give the museum money for an exhibit on prenatal life. The prospective donor was a member of a right-to-life group, but she did not stipulate a right-to-life slant to the exhibit. Crosson says that he was prone to do the exhibit, but "[the Pittsburgh Children's Museum] is not of an age or strength to do it. I hope one day we would have guts enough to do an exhibit like ['Endings: An Exhibit About Death and Loss'] at the Boston Children's Museum.

"You can take any collection, innocuous as it is, and turn it into controversy," he continues.

"As a scholar, you would be dubious of any source that was controversial," Nimnicht says. "This does not mean that the motorcycle is not controversial. Do it, but don't make what you do the item of controversy."

#### Community conscience

In the October 1984 issue of *Museum News*, Thomas Schlereth, director of graduate studies in American studies at the University of Notre Dame and an AASLH council member, wrote, "But in this country's history, violence against the government has been minor compared to that found in other nations. This may explain why low-key and almost charmingly benign episodes such as the Boston

Tea Party always find a place in our histories; other episodes, often of a startling savagery, like the suppression of the slave revolt in New York in 1712 or the anti-Chinese riot in Los Angeles in 1871, do not appear." But even if such accounts appeared in our history texts or our history exhibits, would not the American public, given its distance in time from the events, see them as somewhat "benign"? When we turn to the recent past, though, the public's anesthetized sensibilities are startled by reminders of the 1965 riot in Watts or the Kent State killings or the now-famous photograph of black Olympic medalists with fists upraised.

"To ignore such phenomena is a mistake," says Frye, but both he and Nimnicht are quick to explain that the community's needs come first.

"We have a responsibility to the community we serve. Secondarily, we have a responsibility to the projects we do. One of the projects we do is collecting," says Nimnicht.

"The role of the museum is not to exploit these objects. We have to have a community conscience, too, that goes beyond our integrity in history," says Frye.

Collecting of this sort should be done "behind the scenes," Nimnicht says. "I think that that is very much within the dictates of the highest form of scholarship—to weigh [the situation] in a dispassionate frame of mind. To collect with the idea of creating controversy is unprofessional. Does it serve the community?"

These kinds of objects—the gas chamber, the pulpit from the people's Temple, McDuffey's motorcycle—carry "enormous power and symbolic meaning," according to Frye. And for the public, they may always retain a certain shock value. "You may be able to bring people in the door that way, but is that the way you want to do it?" asks Frye.

"For the past is essentially that about which one must 'make up one's mind': it is sheer fact, inertia, it must be formed from the outside, by a decision," writes Fredric Jameson in *Marxism and Form* (Princeton University Press, 1971). So when the facts are not in, when the historical record is not cast in stone—or at least in the high-school history texts—museum and historical agency professionals have a special challenge to help their visitors reach an understanding of the recent past and to help them overcome their fears, their revulsions, or their feelings that the events of ten years ago or yesterday "aren't history at all." **HN**

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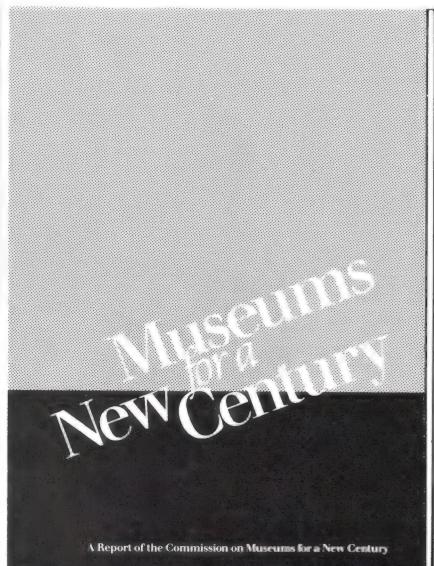
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# The Politics of State History

*More and more, state organizations  
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" I JUST CALLED YOU FOLKS UP HERE TO MEET THE NEW MUSEUM DIRECTOR.... HE'S MY NEPHEW AND I'M SURE THAT YOU'LL GROW TO LOVE HIM."



## BY CHARLES PHILLIPS

Every state has its Richard Norpel.

In Iowa some years back he was a state senator who had a way with the English language and a special interest in history. The first manifested itself in what Iowans came to call "norpelisms," and the second, in a bill he engineered through the state legislature that provided the State Historical Society of Iowa with \$2,500 to study the potential for "a memorial" to Iowa's first governor, Ansel Briggs.

Norpel once said, "I say, put your words where your mouth is." That is a "norpelism," courtesy of the *Des Moines Register*. Here are a couple more: Frustrated with the debate over a piece of legislation on the floor of the Iowa senate, he quipped, "We should just forget about everything and stand up here and vote." After the Democrats had ousted the Republicans as a majority in the legislature, Norpel—a Democrat—gloated, "Now the shoe is on the other side of the foot."

Norpel was a man easy to anger. When the Iowa Highway Patrol ticketed him for speeding, he tried to have the agency abolished; and when the historical society did not give him the answer he wanted in the study he had funded, he tried to get its director fired.

### Butterworth and Briggs

The specific site that Norpel wanted to make into a monument to Briggs happened to be located in Norpel's district. The Butterworth Tavern just outside of Andrew, Iowa, had been a stagecoach stop in the mid-1800s, and Briggs—who became governor in 1846—came from Andrew. But why Norpel chose the tavern as Briggs's home escaped Timothy Hyde, the young researcher the Iowa historical society hired with the state's \$2,500, and

*Charles Phillips is editor of HISTORY NEWS and director of AASLH's division of information services.*

his boss, Loren Horton, who was then the society's director of field services. Neither of them could find any evidence of any connection between Briggs and the stagecoach stop.

"The closest we got," says Horton, currently the society's director of education and community services, "was to be able to say that Briggs was *in* the place once."

In the report the society issued, Horton and Hyde recommended several alternatives for honoring Briggs, including creating a state park where he once ran a grist mill, erecting a historical marker about Briggs and his career in Andrew, renaming a stretch of state highway through the town "The Ansel Briggs Memorial Highway," creating a state-funded exhibit on Briggs in the local county museum, producing an article on Briggs for the state's scholarly historical journal, and having the U.S. Postal Service issue a special Briggs "cancel."

"Norpel really blew his stack about the special 'cancel,'" says Horton. The senator attacked the report and the society, calling the first "stupid" and charging that the latter's "laxity" in recognizing Briggs's contribution to Iowa history was "a shame and disgrace."

"I am so disgusted with this report," Norpel said, "I could tear it up. This knocks the socks right out from underneath me." And of the history professionals who worked for the society, he noted, "All they care about are the historical facts."

It soon became clear that Norpel wanted a monument in his district regardless of the report, and he would do anything to get it. "They may be the experts in history, but we're the experts in money," he warned. On the floor of the senate, Norpel said that he wanted to cut \$100,000 from the society's appropriation (then around \$350,000), and that "as a point of personal privilege" he would "seek to have the society's director, Peter Harstad, fired." He told the Iowa senate's

appropriations committee that it did not matter if the Butterworth Tavern had never been the first governor's home or office. "Just put up a plaque, say Ansel Briggs lived here, and who would know the difference? I don't care if he lived in it or not; I just want a memorial somewhere."

The historical society's board adopted a resolution supporting Horton and Hyde's report and said, "[We] will not buy an appropriation at the expense of historical integrity." George "Lefty" Mills, a retired *Des Moines Register* political reporter appointed to the board by then Governor Robert Ray, dismissed Norpel with the statement, "If he doesn't like what the historical research shows, that's tough."

"For once," says Harstad—who is now director of the Indiana Historical Society—"the board took a strong stand. George Mills, bless his heart, backed me all the way. It saved my job." As it turned out, the woman who owned the Butterworth Tavern had no intention of selling her home to the state of Iowa anyway, and Norpel's dream of a memorial became history itself.

#### A fine interplay

It's an old story, but a classic one—a prime example of what Larry E. Tise, executive director of the Pennsylvania Historical and Museum Commission, has called elsewhere "the fine interplay between political and professional concerns" that characterizes history work in publicly funded state agencies. As the practice of history outside the academy has come at the state level to depend more and more on public funds, the whims and caprices of state legislators and governors and the sometimes byzantine workings of state political bureaucracies have had a deleterious effect on the daily work of museum and history professionals. Especially in the face of economic retrenchment, state governments are looking for trouble spots, easy cuts, money-saving reorganizations and rearrangements of agencies and priorities that force the states' various cultural organizations to deal with questions about how they fit within huge state budgets; how they can manage to lobby and politic well enough to garner needed funds while maintaining the distance and objectivity necessary for intellectually respectable work; and how responsive they must be to those who, on the one hand, vote on funding and, on the other, ultimately control expenditures.

"AS YOUR INSTITUTION GROWS larger and you become more visible, geometrically, you are more of a target."

RUSSELL FRIDLEY

Minnesota Historical Society

"Whatever the shape of the state historical agency," writes Tise in an essay, "The Practice of Public History in State Government" that will appear next January in *Public History: An Introduction*, edited by Barbara J. Howe and Emory L. Kemp and published by Kreiger Publishing Company, "wherever it may be located in state government, and however large its scope or mission, there are certain unalterable facts about the life and working conditions of the organization and the people who work within it. All of them are greatly influenced and perhaps hired and fired by state governors. Even in those states where public history is conducted by a privately chartered historical society, changes in administration can have dramatic effects on the direction and operations of the state program."

Just recently, New Mexico learned how dramatic those effects can be.

#### Governor's whim

In 1981, the Museum of New Mexico hired Jean M. Weber—former museum director of the Rochester, New York, Museum and Science Center, member of the American Association of Museums's accreditation commission, and past president of the Northeast Museums Conference—to come reorganize the state's nine "unruly" cultural bureaus into three, each to be supervised by a new deputy director. According to a July 2, 1985, article in the *Albuquerque Journal's* magazine, the museum had previously existed in name only, composed as it was of its warring bureaus whose chiefs each "stood ready and able to protect his own turf," and whose financial management had been criticized in an audit by the New Mexico legislature's finance committee.

The reorganization, mandated by the museum's regents after more than a year of study, did not go smoothly, and Weber found herself accused of "intellectual arrogance" and administrative terror tactics by an already entrenched staff. Just how New Mexico's Governor Toney

Anaya got involved is not especially clear, but it probably was a result of letters from disgruntled employees who saw Weber and the new "top dogs" she hired to help her as "outsiders trying to change long-held customs." On October 21, 1983, Anaya told State Cultural Affairs Officer Jill Cooper, Weber's boss and a political appointee, to fire the new director.

Cooper refused on the grounds that she did not have the authority, and later the board of regents refused, too, on the grounds that it could find no cause to fire Weber, despite Anaya's insistence that she was destroying New Mexico's cultural organizations and that only New Mexicans could adequately interpret and present New Mexican history and culture. Ignoring protests from insiders that Weber was only doing what the regents told her to do and cries from museum professionals around the country that his actions were chauvinistic at best, racist at worst, Anaya persisted until he forced not only Weber's resignation and the resignation of deputy directors she had hired, but also that of Cooper, the cultural affairs officer, who was "the main instrument of the governor's office in many cases of political interference" throughout Weber's tenure.

According to one of those deputy directors, Lonn Taylor, who is now deputy assistant director for public programs at the Smithsonian Institution's National Museum of American History, Weber did make "some real reforms, many of which are still in place—the museum's first policy manual, a control accountancy system, a control grants administration system, and a method for scheduling and producing exhibits, to name only a few." Still, operations at the museum, which has yet to hire a permanent replacement for Weber, were uneven at best during Anaya's two-year harassment. And in the absence of any planning at all, the museum now faces revenue shortfalls, the cutting of programs, and possibly more staff layoffs.

And the political fallout continues. George Ewing, Weber's predecessor who

has taken over again temporarily, now says, "What a museum is expected to do is diametrically opposed to the restrictions of state government." According to Calvin Smith, director of the Strecker Museum in Waco, Texas, "The feeling in the museum community is that New Mexico is a place to stay away from because of the political interference." And Kathryn Sibley, the New Mexico museum's former development officer, says Anaya has made raising funds for the place difficult: "A number of people made it plain they would not support the museum as long as it was subject to the whims of the governor."

#### Targets and tough times

The incidents in Iowa and New Mexico are only two examples of the increasingly political nature of state historical societies. Even the venerable and once seemingly inviolable giants of the field have seen their share of political difficulties in recent years. The professional gossip one hears over drinks about Colorado, Kansas, Michigan, and Idaho aside, the 1980s witnessed problems for two of the better established and more revered of America's historical organizations—the North Carolina Division of Archives and History and the State Historical Society of Wisconsin.

In 1981, Tise was forced out of his position as director of the North Carolina Division of Archives and History shortly after he had—as president of the National Conference of State Historic Preservation Officers—publicly criticized President Carter's handling of the state historic preservation program, though North Carolina officials denied any connection between the criticism and Tise's dismissal. But even before that, a number of state legislators had become upset with Tise's agency for delays and other problems surrounding the raising of the U.S.S. *Monitor*, 16 miles off the North Carolina shore. According to William S. Price, the division's current director, two years ago the legislators retaliated for the delays by cutting entirely the agency's budget for underwater archaeology.

And in Wisconsin, though staff members and public officials do not like to talk on the record about the current situation, the legislature has been increasingly critical of the historical society over the past two years and has severely cut the society's budget as a result. The trouble began with the rising costs of Old World Wisconsin, a much touted historical theme park operated by the society, and

staff complaints about neglect of the society's traditional role as a leader in historical research.

Both cases are germane because they point beyond the isolated attacks of angry legislators and self-serving governors to a wider political problem—the increased visibility (and, therefore, the increased political vulnerability) of major state historical agencies.

Harstad blames the problem in Iowa on federally funded historic preservation in the 1970s. "There was a certain equilibrium among historical organizations within the state," he says, "that was upset by the influx of historic preservation money. In Iowa, especially, I think it raised expectations that were not and cannot be realized."

Minnesota Historical Society Director Russell Fridley, whom Harstad calls "a veteran cultural politician," agrees that "there is certainly a difference in scale in what we do compared to 20 years ago. We have added a whole new constituency to historical activities. And as your institution grows larger and you become more visible, geometrically, you are more of a target."

Gary Ness, director of the Ohio Historical Society, calls them "one-stop, full-service historical societies." They are the organizations, like those in Pennsylvania, Ohio, Wisconsin, and Minnesota, that maintain a museum operation, a research library, a publications program, and numerous historical properties. And just as they were reaching their potential with the combination of private, state, and federal funds, economic hard times struck.

"It was likely once possible for state historical agencies to operate as non-bureaucratic institutions in a bureaucratic sea," says Tise. But "with the growth of government following the Second World War and with the reaction to big government that followed the 1970s," such is "no longer feasible or advisable. . . [I]t has become essential for historical agencies to become the best possible practitioners of bureaucratic systems."

#### The good society

If a growing visibility, a wider constituency, and unfulfilled expectations have helped to politicize state history in economically uncertain times, the question really becomes what can state agencies do to protect themselves from the shenanigans of a Norpel or the manipulations of an Anaya?

Politics in state agencies in general does

not seem to be partisan. In Wisconsin, according to a staff member, who requested anonymity, the two troublesome politicians are the house majority leader and the minority whip, teamed together. And Ness in Ohio says, "I was most impressed when interviewing for this position, and have been most impressed since, that I have not once been asked my political affiliation."

For all the political ups and downs in Iowa, Harstad says, "partisan politics was not the worst aspect of it. It was the political machinery of government, the calls for accountability, for justifying our existence. I could feel the political machinery getting a firmer and firmer grip on us. There was less and less discretion by the board and staff, and the controller's office really had a lot of control. It became difficult to spend even appropriated funds. For example, I couldn't even get the walls painted. I interpreted painting walls as 'maintenance.' The state controller interpreted it as 'capital expense.' We had no line item for capital expense. It was crazy—we were talking about a few hundred dollars."

Tise talks about the Ezekial-like grind of the wheels of bureaucracy and those inevitable occasions when the interests or pursuits of state historical agencies can become cause celebres that bring the entire political system down upon the agency and its head. Those occasions, evidently, rarely begin in partisanship, but instead in misplaced local pride, in egotism or chauvinism, in geographic rivalry—and for these a bit of organizational independence and a good reputation can go a long way in blunting their ill effects.

"The good state historical society," says Harstad, "should stand on three legs—a solid membership structure, a private corporate structure, and a state agency structure. These three, held in some kind of balance, will provide the society with the stability it needs to ride out political storms. Certain decades may be better for one leg than the other. Right now the state leg seems to be getting pretty shaky. One way for the society to maintain the stability it needs would be to seek support from the private sector, to strengthen the corporate leg."

"You don't oversell what you can do," says Price. "You don't let your eyes get bigger than the capacity of your stomach to consume the plate you have placed before you." Price also emphasizes the need for a "buffer" between the cultural organization and the machinery of state, some-

thing beyond a strong, well-handled board. "In North Carolina, we have the North Carolina Historical Commission, which is a statutory body that must approve our programs and activities. Back in the early '60s, there was notable pressure to create a historic site on a certain Piedmont property, and the commission refused to take it on. The commission was taken to court, and the court ruled in its favor. That ruling has provided us with a means to avoid the more blatant political pressure. One needs some sort of individual or institution standing between them and the political process, but an individual or an institution that has the confidence of the legislature, someone to act as a shield and an advocate."

For Fridley, both a strong private structure and a strong, politically aware board are essential. "One of our strengths here," he says, "is a good traditional private structure that we have built up over the years to do its own thing. But it is very important to include on your board a few legislators, at least two, perhaps as many as four, who are able and influential. They are on the inside, then, both at the state

"IT WAS LIKELY once possible for state historical agencies to operate as nonbureaucratic institutions in a bureaucratic sea, but with the growth of government following the Second World War and with the reaction to big government that followed in the 1970s, such is no longer feasible or advisable. It has become essential for historical agencies to become the best possible practitioners of bureaucratic systems."

LARRY E. TISE  
Pennsylvania Historical  
and Museum Commission

house and at your organization." But even more than legislators, Fridley says, you need to build the image of your society as one that is statewide and serves a broad general public. "Geography is important. It is so easy to become preoccupied with your central program and forget the outlying areas of the state. You need to establish yourself throughout the state, to give your organization an ongoing, daily identity."

Identity may in fact be a key problem for state historical agencies. Within the huge bureaucracies of state government, they are often the smallest of the small fry, but within America's cultural landscape, they and the work they do loom large. Public funding, which once seemed to promise stability, has in some ways become a major cause of their volatility. In the current struggle at all levels of government to reorder priorities, to establish the basics good government will offer its citizens, the role of cultural politician may not be exactly schizophrenic, but it is bound to be uncomfortable. For all that, few of those who have assumed the role seem willing to abandon it wantonly, despite the politics.

HN

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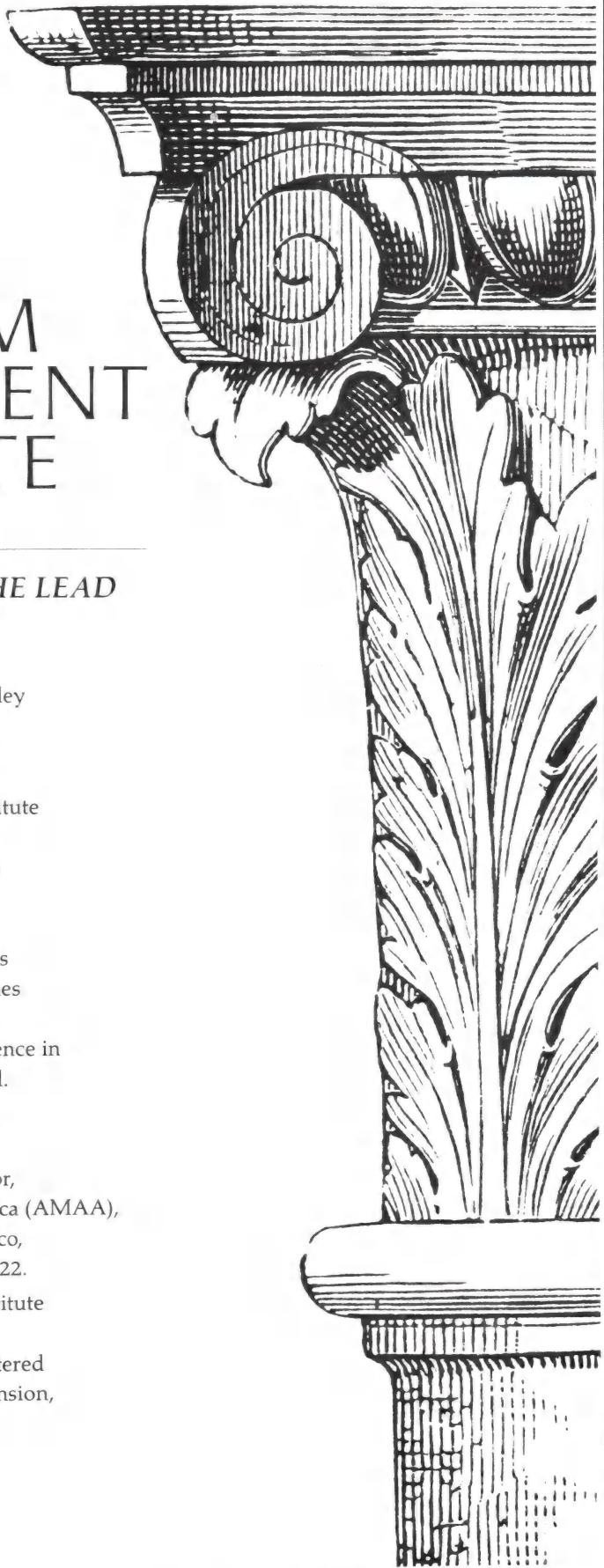
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# WHAT'S GOING ON

## New Grant Projects

The State Historical Society of Wisconsin received an \$84,133.50 grant from the National Endowment for the Humanities for an oral history of the United Packinghouse Workers of America (UPWA). Before it merged with another union in 1968, the UPWA was widely recognized as one of the nation's more progressive unions, committed to social equality, industrial democracy, and racial desegregation in the work place and community. Jim Cavanaugh, the society's archivist, will coordinate 200 hours of interviews with union members throughout the Midwest to determine the effectiveness of the union's policies at the local level. For more information, contact the State Historical Society of Wisconsin, 816 State Street, Madison, Wisconsin 53706.

The Shelburne Museum received a \$15,000 matching grant from the National Endowment for the Arts to conserve its collection of American paintings. The museum plans to match the award through private fund raising and to hire a full-time painting conservator for 18 months. The conservator will examine and document the condition of more than 400 paintings and begin complete conservation treatments on 25 paintings requiring immediate attention. For details, contact the Shelburne Museum, Shelburne, Vermont 05482.

The Canadian Museums Association Secretariat is getting on line with an \$88,000 grant from the Canadian Special Program of Cultural Initiatives of the Department of Communications. Prior to applying for the grant, a consultant firm conducted a detailed computer needs analysis for CMA. When the new supermicro computer

system is installed, CMA plans to develop a major data base on museums and upgrade communication techniques with its membership and the community. Contact the Canadian Museums Association, 280 Metcalfe Street, Suite 202, Ottawa, Ontario, Canada K2P 1R7, for further information.

The Baltimore Public Works Museum will soon join the computer age, too, using a grant from the Institute of Museum Services. The museum will purchase a computer for cataloguing the 4,000 items in its collections and for inventory control and cross-indexing. The museum's collections comprise mainly photographic images, prints, dry-plate negatives, and lantern slides dating from 1905-1940 and public works artifacts, such as wooden pipes, drain valves, weights, and measures. For details, contact the Baltimore Public Works Museum Inc., 701 Eastern Avenue, Baltimore, Maryland 21202.

"Fit for America: Health, Fitness, and Sport in the United States, 1830-1940" is an

exhibit planned by the Strong Museum with a \$129,845 grant from the National Endowment for the Humanities. In conjunction with the exhibit, the Strong Museum will hold a two-day symposium and publish a book on the history of fitness, authored by Harvey Green, deputy director for interpretation at the museum. The exhibit, book, and symposium will examine ways Americans healed and cared for their bodies from 1830-1940. For details, contact the Strong Museum, 1 Manhattan Square, Rochester, New York 14607.

## State Humanities Committees

A newspaper insert for humanities issues in Tennessee, planned by the Tennessee Committee for the Humanities Inc., will inform Tennesseans of current humanities concerns in the state, such as aging, prison reform, medical ethics, the nuclear family in transition, and the changing role of the American woman. The committee invites nonprofit

organizations and state agencies to submit proposals for topics to be included in the insert. Proposals must be specific and clearly defined, so that Tennesseans understand the issues in the broadest possible historical, cultural, and intellectual contexts. For more information, contact the Tennessee Committee for the Humanities Inc., P.O. Box 24767, Nashville, Tennessee 37202.

Oral history, farming, and prehistoric moundbuilders are some of the topics of projects recently funded by the Iowa Humanities Board. The American Association of University Women in Vinton received \$3,836 for "Her Own Story, Oral Histories of Benton County Women: Phase Two," a project to produce written transcripts of oral histories recorded during a previous oral history project; Morningside College in Sioux City received \$5,102 for "Farming in the Future: Learning from the Past," a symposium to discuss federal farm policy in the 20th century; Putnam Museum in Davenport received \$6,554 for "Trading with the

Courtesy Putnam Museum



Effigy pots are featured in the Putnam Museum's exhibit "Trading with the Moundbuilders: Prehistoric Peoples of the Mississippi Valley." The exhibit is funded with a grant from the Iowa Humanities Board.

Moundbuilders: Prehistoric Peoples of the Mississippi Valley," a series of lectures, discussions, and exhibits focusing on the prehistoric Mississippian civilization. Contact the Iowa Humanities Board, N210 OH, Iowa City, Iowa 52242, for more information.

**Traditional, folk, and contemporary artists take the limelight** in the Maine State Commission on the Arts and Humanities's new project. Using a \$30,500 grant from the National Endowment for the Arts, the commission will begin the "Traditional Arts/Folk Arts Program," which will support projects documenting and presenting the work of Maine's artists, especially contemporary ones. For details, contact the Maine State Commission on the Arts and Humanities, 55 Capitol Street, State House Station 25, Augusta, Maine 04333.

## Meetings, Seminars, and Conferences

**"The Civil Rights Movement,"** this year's Chancellor's Symposium on Southern History at the University of Mississippi, convenes October 2-4. For more information, contact the Department of History, University of Mississippi, University, Mississippi 38677.

**Archives and the new social history and archives and the popular writer** are among topics of the Midwest Archives Conference and Society of Ohio Archivists' fall meeting, October 3-5 in Columbus. Additional session topics include local history and the archival profession and sources for tribal and women's archives. The conference also offers one-day tracks on conservation methodology and a basic introduction to archives. An

October 2 session on automated archives precedes the meeting. For more information, contact the Local Arrangements Chair, Ohio Historical Society, Manuscripts Department, 1985 Velma Avenue, Columbus, Ohio 43211.

**"Collections Management,"** a professional development seminar, presented by the John F. Kennedy University, convenes October 13-15 in Salt Lake City, preceding the Western Museums Conference and the Mountain Plains Museums Association conference, October 16-19. The seminar will cover theories and practices of developing and managing museum collections and developing a plan for implementing collections policies. A registration fee of \$135 is due by October 1. For further information, write Collections Management Seminar, Center for Museum

Studies, John F. Kennedy University, 1717 17th Street, San Francisco, California 94103, or call (415) 626-1787.

**What's in vogue?** The Lowell Conference on Industrial History looks at "The Popular Perception of Industrial History," November 1-3 in Lowell, Massachusetts. The conference will explore ways the media, museums, and historic sites present social, economic, urban, and technological history and how the public has come to understand its industrial past. For details, contact Robert Weible, Lowell National Historical Park, 169 Merrimack Street, Lowell, Massachusetts 01852.

**Are you "Making Informed Conservation Decisions"?** A symposium of the Intermuseum Laboratory in Oberlin, Ohio, from October 21-22, will look at ways museum professionals

## ON THE HORIZON

Sept. 10-13	American Association for State and Local History Annual Meeting	Topeka, Kan.	(615) 255-2971
Sept. 22-28	AASLH Seminar on Planning Interpretive Programs	Oakland, Calif.	(615) 255-2971
Sept. 30-Oct. 2	National Trust for Historic Preservation Historic Site Management Workshop	San Antonio, Texas	(202) 673-4153
Oct. 4-5	New England Archivists Fall Meeting	Hartford, Conn.	(617) 793-7206
Oct. 9-12	Western History Association Annual Meeting	Sacramento, Calif.	(801) 750-1301
Oct. 9-13	National Trust for Historic Preservation Conference	Seattle, Wash.	(202) 673-4088
Oct. 9-13	Association for the Study of Afro-American Life and History Inc. Annual Meeting	Cleveland, Ohio	(202) 667-2822
Oct. 16-20	American Folklore Society Annual Meeting	Cincinnati, Ohio	(202) 232-8800
Oct. 20-23	New England Museum Association and Mid-Atlantic Association of Museums Annual Meeting	New Haven, Conn.	(617) 720-1573
Oct. 28-Nov. 1	Society of American Archivists Annual Meeting	Austin, Texas	(312) 881-1675
Oct. 31-Nov. 3	Oral History Association Annual Meeting	Pensacola, Fla.	(205) 293-2785
Oct. 31-Nov. 3	American Studies Association Annual Convention	San Diego, Calif.	(215) 898-5408
Nov. 3-8	<b>AASLH Seminar on Museum Education</b>	Sturbridge, Mass.	(615) 255-2971
Nov. 7	Federation of North Carolina Societies Annual Meeting	Raleigh, N.C.	(919) 733-7305
Nov. 12-15	Southern Historical Association Annual Meeting	Houston, Texas	(504) 865-6201
Nov. 29-30	Illinois History Symposium	Springfield, Ill.	(217) 782-4836



The Intermuseum Laboratory in Oberlin, Ohio, hosts the symposium "Making Informed Conservation Decisions," from October 21-22.

may collaborate on controversial conservation issues in treating works of art. Arthur Beale, director-conservator of the Harvard University Art Museums, will speak on "Museum Professionalism: Conservation as a Shared

Responsibility"; Marigene Butler, head of conservation, Philadelphia Museum of Art, will present "The Role of Technical Studies in Making Conservation Decisions"; and Thom Gentle, director, Intermuseum Laboratory, will discuss "The Cost of Conservation: What Price Excellence?" A registration fee of \$100 is due by October 7. For details, contact Thom Gentle, Intermuseum Laboratory, Allen Art Building, Oberlin, Ohio 44074.

## New Legislation

An eleventh-hour landslide decision in the New York legislature approves the Sagamore Land Exchange Legislation, which guarantees the preservation and restoration of Camp Sagamore, near the

village of Raquette Lake in the Adirondacks. The legislation amends article 14 of the state constitution, which stipulates that state-owned government land may not contain man-made structures. In 1975, when Camp Sagamore was sold, the state of New York received title to a ten-acre portion of the camp containing eleven historical farm buildings. As a result of the new legislation, the state exchanged the camp and its buildings for 200 acres of forest land for the Adirondack Forest Preserve. For details, contact the Preservation League, 307 Hamilton Street, Albany, New York 12210.

**Passage of Senate Bill 622 in Washington state** establishes the return of the Tall Ships Program in commemoration of the Gray and Vancouver voyages' bicentennial in 1992 and the Wilkes' expedition sesquicentennial in 1991. The new legislation appropriates \$20,000 to the Washington Centennial Commission to develop tourism attractions and promote construction of full-size replicas of the *Lady Washington* and *Chatham* or other vessels that carried members of the Gray and Vancouver expeditions. For details, contact the Washington State Capital Museum, 211 West 21st Avenue, Olympia, Washington 98501.

## Funding Sources and Awards

**Attention: scribes of the sea.** The Fellows of the G.W. Blunt White Library and the editorial board of *The Log of Mystic Seaport* announce an article contest. Original unpublished articles up to 6,000 words may be submitted. Entries must be in the form of biographies or studies demonstrating original research on economic, political, social, literary, artistic, or musical aspects of the American maritime traditions. The writer of the winning article, which will appear in *The Log*, will receive \$500. Submit manuscripts by December 1 to Editor, *The Log of Mystic Seaport*, Mystic Seaport Museum, Mystic, Connecticut 06355.

## Educational Opportunities

"Exploring Oral History," a workshop focusing on effective interview techniques, takes place October 12 at the United Church of Christ in Clinton, Michigan. The Michigan Oral History Council and the Historical Society of Clinton sponsor the workshop. A \$10 registration fee, which includes materials and lunch, is due by October 5. Contact the Historical Society of Clinton, P.O. Box 519, Clinton, Ohio 49236, for details.

**The Society for Industrial Archeology** invites proposals for its June 12-15, 1986, conference on "Industry and Urbanism in the Midwest." Send proposals by November 30 to Darwin Stapleton, Department of Interdisciplinary Studies, Case Western Reserve University, Cleveland, Ohio 44106.

"**The Past Meets the Present: A Symposium on Oral History**" from October 7-8 in Waco, Texas, looks at how our understanding of the present influences the ways we reconstruct the past. Topics slated for discussion are history and folklore, libraries and archives, biographies, social studies, the fine arts, American studies, and the future of oral history. Baylor University Institute for Oral History sponsors the symposium. Cost for the symposium is \$30, and the preregistration deadline is September 15. For more information, contact David B. Stricklin, Baylor University Institute for Oral History, CSB Box 401, Waco, Texas 76798.

The photo-history symposium of the Photographic Historical Society in Rochester, New York, takes place at the George Eastman House from October 11-13. Lecture topics include the research value of patents and the history of stereo photography. Participants may view an exhibit of French photographer Lucien Clergue's work and items from the



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Eastman collection and the Getty Museum of Photography. Sales of antique cameras and photographs from daguerreotypes to stereo views will be on sale at the Village Gate, near the Eastman House. Registration is \$40; \$20 for students. For details, contact the Photographic Historical Society, Box 39563, Rochester, New York 14604.

**A course on the "Administration of Museums and Art Galleries"** convenes October 16-25 at the University of Victoria in British Columbia, Canada. The Cultural Resource Management Program at the university offers the course, which examines administrative theory, organizational structure, collections and financial management, and other aspects of management principles and techniques. For more information, contact the

Cultural Resource Management Program, Division of University Extension, University of Victoria, P.O. Box 1700, Victoria, British Columbia, Canada V8W 2Y2, or call (604) 721-8462.

## Exhibits

"American Cut Glass," an exhibit at the Wichita-Sedgwick County Historical Museum through November 3, displays 50 pieces of glass from the Brilliant Period, 1880-1914. Items on display include a Hawkes "Concentric Circles" on a rare 15-inch tray, an Egginton "Trellis" on a punch bowl and glasses, a "Russian" pattern on a salad set and plates, and a "Wedding Ring" pattern rose bowl by J. Hoare & Co. For details, contact the Wichita-Sedgwick County Historical Museum, 204 South Main, Wichita, Kansas 67202.

Courtesy Wichita-Sedgwick County History Museum



The "American Cut Glass" exhibit at Sedgwick County Historical Museum in Wichita, Kansas, features a crystal lamp, one of 50 pieces from the Brilliant Period, 1880-1914.

"The Great River: Art & Society of the Connecticut Valley," an exhibit at the Wadsworth Atheneum through January 6, 1986, presents the art and culture of the Connecticut Valley region from 1635-1820. Silverware, paintings, furniture, and textiles from 90 public and private collections make up the exhibit. The Atheneum produced a 600-page catalogue of the exhibit, a lecture series, musical events, field trips, and "Arts and the Culture Regions of the Northeast," a symposium on November 16, to accompany the exhibit. For further information, contact the Wadsworth Atheneum, 600 Main Street, Hartford, Connecticut 06103.

Hear a recording of an "opinionated old carpenter" talking about the woodworkers' trade in the exhibit "The Joiner's Bench Illuminated" at

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the Chester County Historical Society in West Chester, Pennsylvania. The exhibit, through November 16, focuses on the importance of the carpenter's bench to the woodworker. Tools, a variety of woodworkers' benches, and furniture illustrate how the carpenter worked and why certain pieces of furniture look the way they do. Staff of the Hagley Exhibit Lab assembled the exhibit, which displays pieces from the society's collection of woodworking tools. For more information, contact the Chester County Historical Society, 225 North High Street, West Chester, Pennsylvania 19380.

If one lives to be 90 years old, 30 years would be spent sleeping, according to an exhibit at the Whatcom Museum of History and Art. On view through October 13, "A Third of Our Lives: One

Hundred Years of Bedrooms" includes six bedrooms that show the evolution of designs and uses during the last 100 years. The Settlement House bedroom, for example, was a multi-use space in a one or two room house, common between 1850 and 1890. The Victorian bedroom in the exhibit features ornate, detailed furniture. Three more bedrooms depict sleeping environments up to 1985. For more information, contact the Whatcom Museum of History and Art, 121 Prospect Street, Bellingham, Washington 98225.

## New in History

Want some archival advice? The new "Adopt an Archives" program of the College and University Archives Section of the Society of American Archivists matches experienced college and university archivists

with others requesting assistance. Each experienced archivist provides free, informal advice, by mail or telephone, to the recipient archivists. The program is designed to foster one-to-one relationships among people from various institutions and geographical areas. So far, the society has made eight matches. For more information, contact Toby Murray, McFarlin Library, University of Tulsa, 600 South College Avenue, Tulsa, Oklahoma 74104.

**Assistance for libraries.** The National Preservation Program Office (NPPO) at the Library of Congress is intensifying its efforts to distribute information to the library community. Although the library's staff decided in 1976 to disseminate information about its preservation program and contribute to a nationwide preservation effort, the library has just recently fully staffed the program office. The NPPO

provides a broad range of programs for the library community, such as a preservation reference service, audio-visual loan program, and an intern education program. For more information, contact the Library of Congress, National Preservation Program Office, LM G07, Washington, D.C. 20540.

**A live-performance network** for museums that wish to incorporate live-performance techniques into their exhibit programming is now in operation at the Science Museum of Minnesota. Through the network, museums may exchange information and learn about live-performance techniques used at museums across the country. If you would like to learn more about the network, contact Tessa Bridal, Theatre Department, Science Museum of Minnesota, 30 East 10th Street, St. Paul, Minnesota 55101.

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Call up a historic figure on a video-disk monitor or see a leaf from the Gutenberg Bible at the new Sacramento History Center. The \$5.5 million center, which opened this summer, juxtaposes the new and the old in the reconstructed 1854 City Hall and Waterworks Building. A series of white, chrome, and glass galleries provide a modern backdrop for the computerized video-disk monitors throughout the gallery, which display, on command, documents and photos of people who lived before the telephone was invented in 1876. The center also offers antique artifacts, such as Bank of America's gold and coin collection and the Brewster carriage of Leland Stanford, governor of California from 1860-1862. For more information, contact the Sacramento History Center Inc., 1930 J Street, Sacramento, California 95814.

## Publications

**Using historical records as teaching resources.** The New York State Archives has issued a series of publications for use by social studies and history teachers in the state. The 40-page *Researching the History of Your School: Suggestions for Students and Teachers* provides a history of education in the state and suggestions for classroom activities to help students better understand school history and the school's link to the community. *Issues and Images: New Yorkers During the Thirties* gives an overview of the impact of the Great Depression on the lives of New Yorkers. *Archives and Education*, a special edition newsletter of the State Archives, contains articles on the management of school records, education-related legislation in the state, and professional archival associations. *Teaching With Historical Records*, tells how to locate community historical records and suggests creative ways to use them in the classroom. For information, contact the External Programs Office, New York State Archives, 10A75 Cultural Education Center, Albany, New York 12230.

**Gifts of Property: A Guide for Donors and Museums**, published by the Association of Art Museum Directors and the American Association of Museums, explains how the Tax Reform Act of 1984 affects donors and museum professionals in giving and receiving gifts of appreciated property. The 25-page guide outlines the legal requirements for assigning a value to a donation and the obligations of the donor and of the museum as donee. Regulations on which the guide is based are printed in full in the text. Copies are available for \$3 for members and \$3.75 for nonmembers from the American Association of Museums, 1055 Thomas Jefferson Street N.W., Washington, D.C. 20007.

**Sculptural Monuments in an Outdoor Environment**, a publication of the Pennsylvania Academy of the Fine Arts, provides an overview to preserving and caring for outside metal monuments. Based on lectures from a 1983 conference at the academy, the 116-page book covers some major issues about the preservation of outdoor monuments, such as the original artistic intent and the economic and ethical considerations in treatment. The book contains photos of sculpture before and after cleaning, case studies of bronze sculpture, and a question-and-answer section on outdoor sculpture. Copies are available for \$5 from the Pennsylvania Academy of Fine Arts, Broad and Cherry Streets, Philadelphia, Pennsylvania 19102.

## Appointments

At the Buffalo and Erie County Historical Society in Buffalo, New York, **Mary F. Bell** is now director of the library and archives. She is the former assistant librarian at the Albright-Knox Art Gallery in Buffalo.

**William Penn Mott Jr.**, former president of the California

State Park Foundation, is the new director of the National Park Service in Washington, D.C.

The former executive director of the Pittsburgh Children's Museum, **David Crosson**, is now executive director of the State Historical Department of Iowa.

**Michael Sherman**, the former associate director of the Wisconsin Humanities Committee in Madison, is now director of the Vermont Historical Society in Montpelier.

At the Sweetwater County Historical Museum in Green River, Wyoming, **Ruth Lauritzen** is the new assistant director.

At the Lyceum, Center for Alexandria Heritage, in Virginia, **James H. Johnson** is now director. Formerly, he was curator of the National Society of Children of the American Revolution Museum in Washington, D.C.

**Jane Ketcham Troszak** is the new curator of the Logan Museum of Anthropology at Beloit College, Beloit, Wisconsin.

**Will Hendricks**, the former director of Oaklands Historic House Museum, Murfreesboro, Tennessee, is now the executive director at Travellers' Rest Historic House Museum, Nashville, Tennessee. **Mary Hoffschwelle**, the former curator of the Original Governor's Mansion, Helena, Montana, succeeds him. **HN**

## Historical Resources Intern Programme

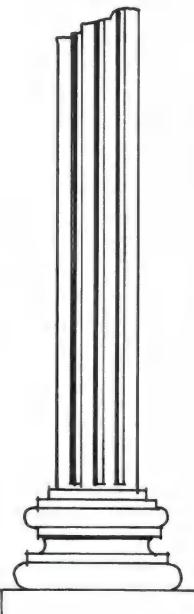
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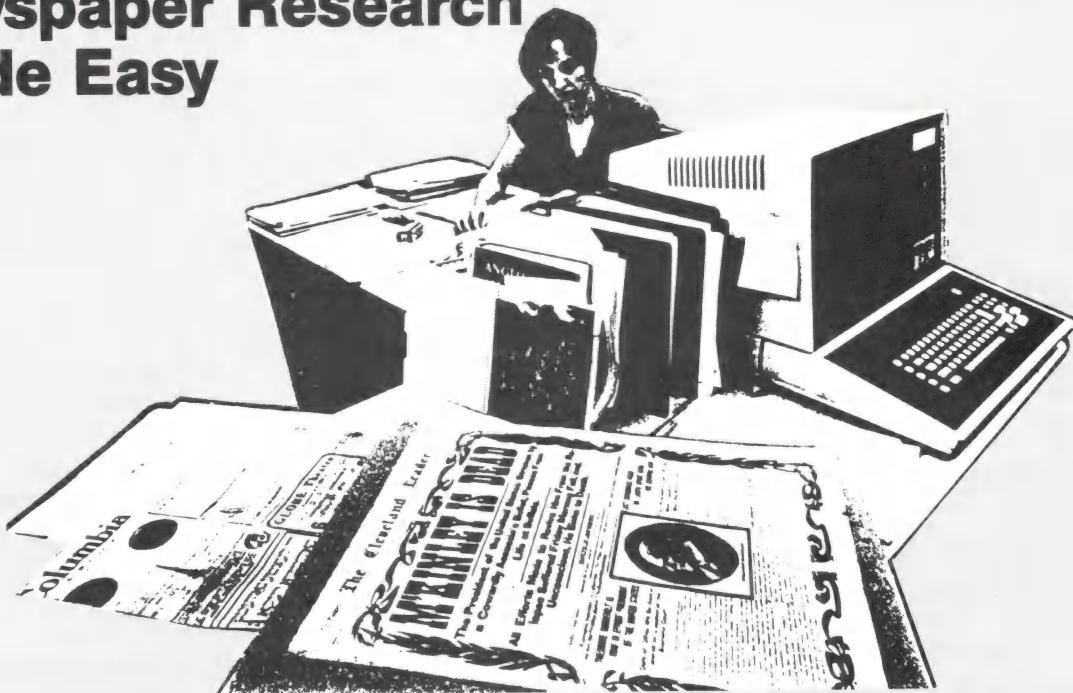
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# THE BOOKSHELF

## Museums for a New Century

American Association of Museums, Washington, D.C., 1984, 144 pages, paperbound; \$13.95 for AAM members; \$17.95 for nonmembers

As may be expected, *Museums for a New Century* has begun to capture the attention of those who should be paying attention to it. Certainly, a document that is produced by some of the profession's better-known leaders and that attempts to deal with the all-important question of how museums will move from 1985 into the 21st century deserves critical attention by all museum professionals.

How much help is *Museums for a New Century*? Does it do what its authors say it does? Does the document provide a beacon to guide museum ships through the rocky shoals over which so many of them are now sailing? How shall they get to the comparative safety of the harbor over the horizon? What is the shape of that uncharted harbor? Is there an optional course to navigate from here to there, to sail through the remaining years of the 1980s, through the 1990s, and make it as viable institutions into the 21st century?

*Museums for a New Century* deals reasonably well with the recent past and present, but not so well with the future. Museum professionals who are operating quality institutions, no matter what the size or nature of their collections, will find the report's litany of recommendations familiar. Reading the report, in fact, is a little like reading a good paper summarizing the best of the strategies reported during the past five years in *Museum News* and *HISTORY NEWS*. In this area, the report is useful, but such a recounting, which I will call the "old litany," should not be confused with either a vision of what museums should be in the 21st century or a discussion of appropriate strategic mechanisms by which museum professionals can set sail together to implement a future vision.

*Museums for a New Century* has two major problems. The first is that it is more of a compendium of ideas and observations than an intellectually satisfying planning document. In this respect, it follows a long tradition of writing about museums. As one panelist during the

June 1985 AAM meeting in Detroit stated, "There is too much unorganized and undisciplined material being written about museums today. . . . And most of the literature is descriptive rather than philosophical. That satisfies everybody, but it does not develop a critical perspective."

The second problem is that the report does not go very far in laying out a clear vision of the goals toward which museums should work in order to enhance their survivability. The commission, gathered by AAM to address the future of museums, seems to have failed to ask the key question: Given the vast array of artistic, scientific, zoological, botanical, historical, and related cultural resources embodied in the collections of this nation's museums and considering their expansive physical plants and the rich knowledge, experience, and talent of their professional staffs, what do museum professionals want their institutions to become in the 21st century?

Can museums, for example, surpass the educational heights reached by universities in the 20th century? Can they, and should they, take on tasks that elementary and secondary schools appear to be poorly accomplishing? And because they possess the "real," can museums develop their potentials to such an extent that they reach far beyond the faddish popularity enjoyed by theme parks? Museums in the ancient world served as centers for the maintenance and dissemination of civilization. In the 21st century, can museums, and should they, rearticulate that vision as the appropriate one toward which to strive? One would expect questions such as these to be addressed in the document. Surprisingly, they are not.

Some of the report's other problems quickly become apparent in the preface, in which there are comments that seem oddly old-fashioned for a future-oriented document. One is intrigued, for example, with the statement that "ironically, there has never been a serious, analytical look at the rich and complex museum community, its past and present, let alone its future." One wonders if the commission that created *Museums for a New Century* found no importance in the writings of Laurance Vail Coleman, Nathaniel Burt, Edward P. Alexander, or Benjamin Ives Gilman.

The preface also says that "Museums can supplement universities as centers of research and teaching." Years ago, the museum profession's literature called for museums to stop playing second fiddle to universities and their faculties. Collaboration with universities certainly has a place in museum life, but as the holders of primary knowledge, which no other institutions possess, museums cannot and should not wait for a faculty member to create or transmit knowledge while on sabbatical, especially when that knowledge is essential to the institution's community. Museums have an important

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role to play in American society—a role that is far different from that of American universities. Museum professionals have an obligation to buttress their own institution's roles. To do less would be to take museums back into the 19th century when many of them were cabinets of curiosities opened only for inspection by "scholars" from outside the institution.

The core of this report, though, is not in its preface. Rather, its central feature is a series of 16 recommendations. As the speakers at the AAM meeting this past June indicated, the 16 recommendations are together becoming the "new litany" of the museum field. Just as night follows day, we should expect those who make up the rules for federal government and foundation grant programs to begin using this new litany as the basis for their funding guidelines and grants decisions.

If for no other reason than all museum professionals will soon be exhorted to live and work by the new litany, we would do well to examine the guiding principles that the commission sees as charting the way for museums into the 21st century.

#### Principles of the new litany

1. Set clearly defined collecting goals. Sen-

sible, yes, but this recommendation is hardly helpful in moving toward the 21st century. Who, after passing the very first museum course in even the weakest graduate training program, does not know the necessity of setting collections goals? Well-led institutions established collections goals decades ago, and they update them regularly. Poorly led institutions have never had such goals, and it is to their shame. This old-line recommendation seems oddly out of place in a document entitled *Museums for a New Century*.

2. Collaborative collecting. This recommendation has the same quality as the first one. Collaborative collecting is an excellent way to break down barriers between institutions, to create museum communities across institutional lines, and to use resources efficiently. Of course, collaborative collecting may be more trouble than it is worth for the hundreds of museums outside metropolitan areas, for those with highly specialized collections, and for those with very different purposes. I doubt that collaborative collecting will have more than a marginal impact in getting museums safely and viably into the 21st century.

3. Federal support of collections care and management. There is certainly nothing new about this recommendation. It has, in fact, already been attempted. Those who have been around the museum profession for more than two decades will recall the enthusiasm in the late 1960s and early 1970s for the projected federally funded regional conservation centers. The museum community's leadership allowed these institutions to develop haphazardly; eventually their existence no longer seemed justified because the leadership stopped talking about them, and federal funding ended. The call for federal funding for the support of American museums is simply an updated canon of the old litany, one proposed at every national museum meeting. A recommendation for federal support of collections care and management seems a bit out of touch with the federal reality, especially when one considers that the recommendation was made five years into a presidential administration that has made a specialty of sawing off the roots of federal programs designed to help American museums with their operating costs and programs.

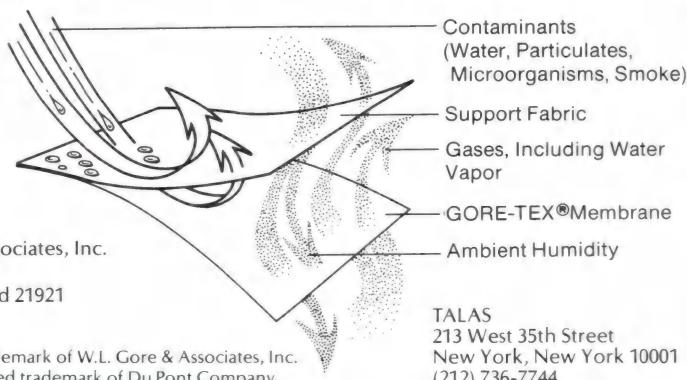
4. National collections inventories. Like federal funding, national collections inventories form a panacea that will occur at the coming of the millennium. Such a recommendation must be viewed against the background of reality—the conditions of collections catalogues and inventories in individual institutions. Only during the past couple of decades have most museums been able to get serious about collections catalogues and inventories, and only after many of the individual institutions get a satisfactory handle on their own collections will it be possible to begin thinking seriously about developing national collections inventories. The time may come for this idea, but it hardly seems imperative given the considerable work remaining within individual museums.

5. Integration of the educational function into all museum programs and functions. Twenty years ago, graduate museum studies programs taught that the educational mission was paramount in an institution. This "educational imperative" continues to be articulated quite rightly as a tenet of the old litany, and many professionals in the field conscientiously work to bring the imperative into reality in their museums. The restatement of the "educational imperative" in *Museums for a New Century* promulgates a principle at least two decades old and advises a prac-

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tice that is in place and working very well in many of America's better-run museums.

6. *Research into how people learn in museums.* This recommendation is most extraordinary. Psychologists and learning theorists have worked for almost a century on the question of how people learn. Now the commission proposes that museum researchers be paid to undertake specialized studies on how people learn in museums. The conclusion of those who have synthesized large bodies of data on learning theories is that people learn in many different ways. How much money will museum staffs spend before they reach the same conclusion? And when they reach that conclusion, what impact will it have on moving museums into the 21st century?

7. *National colloquium to explore museum and school partnerships.* The question concerning this recommendation is why? What could a national colloquium tell the profession about museum-school partnerships that has not been reported in professional journals for museum staff or teachers? I doubt there is a museum educator anywhere who could not develop a museum-school partnership if funding were available.

8. *Offer education to all audiences.* This recommendation is at least a half-century old. For any number of reasons, the past two decades have brought an increased demand that museums educate everyone. Meeting that demand will require greater resources, more professional staff and time, and, quite likely, greater and probably nontraditional uses of volunteers in a variety of educational programs. Education for all audiences will have to be accomplished for museums to enter the 21st century with the good will of their many publics behind them. Though the recommendation is hardly new, the commission is on solid ground here.

9. *More effective museum governance.* As in the previous recommendation, the commission hits a valid target. The blow is a gentle one, however, far more so than the subject deserves. A professional colleague privately states that museum trustees generally treat museum directors the way they treat the managers of their local country clubs and the caterers they hire to do their weddings. Curiously, the subject of developing alternative governing structures for museums is never mentioned in *Museums for a New Century*. Museum governance must be improved in

a variety of ways to move museums into the 21st century.

10. *Improved salaries.* The commission's recommendation for the improvement of the salaries of museum professionals is a two-edged sword, and only one edge is used to make a cut here. Certainly, the managers of museums and the trustees of such institutions must do all they can to raise salaries to encourage those with high-quality talent to enter the museum field and to retain talented professionals who already are there. The other blade of the sword, however, has to do with low worker productivity within museums. This issue is not addressed in the commission's report. What should happen first? Should productivity be raised in the hope of driving up salaries? Or should salaries be raised to encourage productivity? These are two distinct approaches, and both have worked for different museum administrators. From a managerial standpoint, if one begins to conceptualize museums as centers of excellence in all kinds of programming—a need that seems apparent for successful operation into the 21st century—then salaries of productive professionals will have to be raised. Related issues concern what will happen

# Mementos

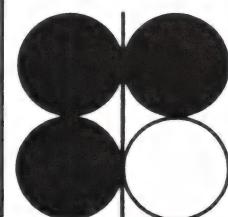
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to professionals who are unproductive and what will happen to various job definitions (for example, curator, registrar, or reference librarian) if the reorganization of work within the museum demonstrates that staff are more productive working in nontraditional forms of organization?

11. *More minorities and women in museum work and management.* Quite obviously, this recommendation is related to the preceding one. As all but a few troglodytes know, the "old-boys' network" is dead as a doornail, and more women are being recruited into museum management and related positions. The balance between males and females in the museum work force may be out of kilter, but it is righting itself. Minorities are another matter. High salaries will attract more of them, but a broader effort is needed. Many—even most—minorities require needs-based financial aid to pay for their professional training, and museum training programs need to find the revenues to provide such help. Museum trustees need to make sure that their hiring policies are based on the principles of affirmative action, including recruiting from the widest possible job pool and giving special consideration to those groups who are underrepresented on a museum's staff. In this recommendation, the commission's strong stand seems appropriate to help museum managers and staff achieve a demographic spread similar to the populations they serve.

12. *Information and training for professionals and volunteers in small and developing museums.* This recommendation is not as hard to achieve as it sounds. The AASLH, in spite of limited resources, has trained and informed professionals and volunteers in small and developing museums for more than three decades. The National Trust for Historic Preservation has accomplished some outstanding work in this area as well. With this recommendation, the AAM commission might have pointed its finger more effectively at the organization sponsoring the report since, for years, AAM has seemed to slight small and developing museums while it has given comfort to larger and more established ones. True, there is now a small museums committee of AAM, which indicates there is important work to be done here.

13. *National data base on museums.* During the past two decades, a number of attempts have been made to develop a unified body of knowledge about America's museums. No one knows for sure how many museums are operating

and to what purpose and with what collections and with what staff. There are two problems with this kind of study: First, it needs to be accomplished systematically; and, second, it needs to be undertaken regularly. But why does AAM want the information? What will the national organization gain from having the information? And will the individual institutions gain anything from making the information available? In sum, how will such information help museums successfully prepare for entrance into the 21st century?

14. *Collaboration in a world of diminished resources.* Collaboration between museums is too old and too well-tried a concept to need much explanation, but the new reality making collaboration more imperative is the diminution of resources. Collaboration in purchasing, storing, preparing exhibits, fund raising, records keeping, and even staffing for specialized positions makes great sense. One also can suggest the possibility of ultimate collaboration. What would happen, for example, if in a large city, a botanical garden, a zoo, an art museum, a science center, and a history museum collaborated in such a way that all would be under one governance and one managerial structure? Such a cultural organization would have nearly unlimited potential. Has anybody ever heard anything about the Smithsonian Institution? The commission could have explained this concept of collaboration as a way of solving many of the serious ailments of major urban museums.

15. *Strengthen the public's awareness of the value of museums.* For at least half a century, museum leaders have articulated the need to "sell" museums. At the national or state level, increasing public awareness may mean an effective lobbying effort to win the support of key policy makers. For a single museum, selling the institution may mean holding special cultivation dinners for potential high-level donors, sending museum staff into the schools to teach art or local history, or advertising the work of a museum more generally to the entire community. A more straight-forward approach is the preparation of an institutional cost-benefit analysis demonstrating the economic impact of the institution upon the regional economy. Although there is nothing new about the need to sell museums, it remains critical that the public appreciates the importance of museums as they move into the 21st century. Everything should be done to

demonstrate that museums are alive, exciting, and highly creative places.

16. *Achieve a more secure financial base for the future.* Given the increased costs of operating museums and shrinking resources to support public sector activities, all museums will have to hustle in order to stay in business. In most cases, private institutions will have to find public support. And publicly supported institutions will have to learn to look for funds in the private sector. In sum, most museums that survive into the 21st century are likely to be publicly assisted. The commission's discussion on this topic centers around public support, self-help, and sound management. What *Museums for a New Century* does not say is that museum professionals must create a climate of public and private support in their own communities. That work is likely to bring about greater change than would praying for increased federal funding for America's museums.

#### Additions to the new litany

An examination of the 16 recommendations in *Museums for a New Century* suggests that many of them are rooted in old-time professional concerns and others reflect practices already in place in high quality museums. The old litany we have heard for years from the mouths of our leaders is now updated to become the new litany. One is hard-pressed to see how this report improves substantially on the recommendations made in the *Belmont Report* and similar documents that have preceded it.

This conclusion seems inescapable when we begin to ask questions about what was left out and why. I have thus far uncovered seven subjects that seem of sufficient significance to have merited some attention in *Museums for a New Century*. Certainly, other museum professionals will have different suggestions, but here are some which seem worthy of consideration:

- Alternative management structures in museums, including team management and peer review
- Developments in museum architecture
- The crucial role of publications in a museum's life
- Innovative sources of funding, including, for example, local and state government bonds, possible use of federal tax laws on investment credits to raise venture or development capital, concessionaires to increase operating revenues, and licensing programs to obtain off-site income

- Personnel management for the new American workers who are just as interested in "self-actualization" as they are in getting the money with which to purchase the American good life
- The computerization of museums beyond collections management, finance, and membership and donor records to the re-creation of major sections of the past or the creation of new knowledge
- The multiplication of sources of information and the impact of new communications mechanisms upon the world of the museum.

#### **Where are museums going?**

Most notably lacking in *Museums for a New Century* is a discussion of what museums can become or what they should become. That is a striking problem in a document that is supposedly futuristic in its orientation. American museums are so diverse that no one can be explicit about what museums can or should become, but one has only to project some recent trends to see the directions in which the nation's better-run museums are heading. From that, it is relatively easy to extract a vision of what is possible and to add suggestions of what ought to be.

Museums in the 21st century will have a greatly expanded role in society. Some, becoming even more important than they are at present as educational institutions, will develop reputations as national and regional educational centers. Any museum worth the label will also be playing a major role in community education for schoolchildren, college and university scholars, and the entire adult and senior citizen populations.

Because of this expanded role, the walls of museums will not demarcate the edges of the museum and its programs. Museums will take their rich resources into every nook and cranny of their communities—theme parks, schools, shopping centers, welfare agencies, senior citizens' centers—to meet the educational needs of everybody.

To realize such programming, museums will require newly trained professionals. Museum managers will have to break out of their narrow provincialism, and training programs for curators, registrars, interpretive specialists, educators, librarians, and archivists will have to destroy the narrow-mindedness that all too often comes with specialized training.

In the new century, museum work will be carried out by teams, whose roles will change as problems and programs change.

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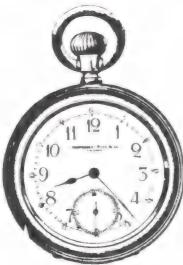
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These teams will deal with the complexities of creating new programs, educational offerings, exhibitions, publications, and other activities and services—all with people who are not now part of the museum scene (information managers and communications technicians, for example) playing an active part in decisions. The lone collections curator who does one function over and over again will become extinct because of his or her inability to make necessary adaptations.

The greatest change in 21st-century museums will be in the way staffs perceive, handle, create, and transmit information. Museum knowledge bases will become highly systematized, and museums will share them through the use of the computer and advanced communication technology. This will involve not only collections inventories but vast bodies of research data as well.

To finance their expensive operations in the 21st century, successful museums will become market oriented. They will develop many new innovative sources of funding, and most will receive at least some tax-based revenues. To save financial resources, many museums will consolidate their operations, and some will move to buildings in other regions where they can find more stable financial resources. As the national trends toward increased leisure time and self-actualization continue, museums will have a right to call on their communities for legitimate public and philanthropic support.

These are only some of the features that are likely to be found in the 21st-century museum. There is so much more that could be said, with each sentence revealing how much the commission has left out of *Museums for a New Century*. Now that the report has appeared in published form, the entire museum profession is left with the task we had before it was written: to look at what is happening around us, to decide where we want museums to go in the new century, and to find and develop new mechanisms and resources to get there.

The museum ship continues to sail on. The shoals are just as dangerous. The first beacon pointing the way to safe harbor has appeared on the skyline, but it is very weak at best. Much navigating still lies ahead before the museum ship can enter safely into the harbor of the 21st century.

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## A Comparative Table of Historical Agency Training Programs

Since 1984, the AASLH standards, tenure, and ethics committee has gathered information on historical agency training programs in colleges and universities across the country. Originally, the committee intended to evaluate the programs as to how well they met the "Minimum Standards for Professional Historical Agency Training Programs," drafted by the

committee and approved by the AASLH council in 1980. However, because the committee found it impossible, with no budget, to validate the information provided by the various programs, it determined that the wisest course of action would be simply to publish a list of programs and their requirements. The committee would thus leave evaluation to

historical agencies and museums looking into the backgrounds of job applicants, to prospective students, and to the educational institutions themselves.

AASLH distributed an application packet to historical agency training programs in 1984. The application for listing carried three requirements: membership in AASLH, payment of a

	Degree(s)/ Certificate offered	Minimum number credit hours	Dissertation requirement	Internship requirement
Cooperstown Graduate Programs/History Museum Studies, New York State Historical Association, State University College at Oneonta, Cooperstown, NY 13326, <i>Daniel R. Porter</i> , (607) 547-2533	M.A.	40	No	Yes
Historical Administration Program, Eastern Illinois University, Department of History, Charleston, IL 61920, <i>E. Duane Elbert</i> , (217) 581-3310	M.A.	N/A	No	Yes
Historic Preservation Program, Center for Historic Preservation, Middle Tennessee State University, Box 80, Murfreesboro, TN 37132, <i>James K. Huhta</i> , (615) 898-2300, ext. 2947	M.A.	42	Yes	Yes
Historic Preservation Program, Center for Historic Preservation, Middle Tennessee State University, Box 80, Murfreesboro, TN 37132, <i>James K. Huhta</i> , (615) 898-2300, ext. 2947	D.A. in History	72	Yes	Yes
Historic Resources Management Program, University of California, Riverside, Department of History, Riverside, CA 92521, <i>Ronald C. Tobey</i> , (714) 787-4560/5401	M.A.	36	Yes	Yes
Museum Studies Program, University of Delaware, Newark, DE 19716, <i>Bryant F. Tolles Jr.</i> , (302) 451-1251	Cert.	9	No	Yes
Applied History Program, Historic Preservation Studies, University of South Carolina, Department of History, Columbia, SC 29208, <i>Michael Scardaville</i> , (803) 777-5195	M.A.	36	Yes	Yes
Applied History Program, Archival Studies, University of South Carolina, Department of History, Columbia, SC 29208, <i>Michael Scardaville</i> , (803) 777-5195	M.A.	36	Yes	Yes
Applied History Program, Museum Studies, University of South Carolina, Department of History, Columbia, SC 29208, <i>Michael Scardaville</i> , (803) 777-5195	M.A.	36	Yes	Yes
Applied History Program, History/Library and Information Sciences Joint Program, University of South Carolina, Department of History/College of Library and Information Sciences, Columbia, SC 29208, <i>Michael Scardaville/R. V. Williams</i> , (803) 777-5195	M.A./ M.L.	60	Yes	Yes
Applied History Graduate Program, University of Wisconsin, Milwaukee Department of History, Milwaukee, WI 53201, <i>Frederick I. Olson</i> , (414) 963-4494	M.A.	36	No	Yes
Historical and Archival Administration, Wright State University, Department of History, Dayton, OH 45435, <i>Patrick B. Nolan</i> , (513) 873-3110	M.A.	55	No	No

small fee to help defray publication costs, and information on graduate degree training programs.

Although the responses fell short of the committee's expectations, the ultimate goal of AASLH remains firm: to promote the improvement of training for careers in the state and local history field. The standards provide a bench mark for prospective students to use in evaluating programs and for the training programs to

use in developing new offerings.

Anyone interested in historical agency training should also inquire about materials published by the American Association of Museums (1055 Thomas Jefferson Street N.W., Washington, D.C. 2007), the National Council on Public History (3914 Harrison Street N.W., Washington, D.C. 20015), the Organization of American Historians (112 North Bryan Street, Bloomington, Indiana

47401), and the Society of American Archivists (600 South Federal, Suite 504, Chicago, Illinois 60605).

The following list, along with the text of the revised minimum standards, published originally by AASLH as a special insert entitled "Standards for Historical Agency Training Programs" in the July 1981 issue of HISTORY NEWS, will soon be available as a separate brochure from AASLH.

CORE CURRICULUM													
Philosophy	Administration	Collections management	Curatorial research	Editing	Exhibition methods	Program evaluation	Professional ethics	Number of graduates per year	Total number of graduates	Number of graduates with full-time jobs	Undergraduate degree offered	Undergraduate courses offered	Undergraduate program under consideration
Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	15	377	352	No	No	No
Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	6	51	42	No	No	No
Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	12	147	141	Yes	Yes	N/A
Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	1	1	1	Yes	Yes	N/A
Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	4	39	37	No	Yes	No
Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	10	145	115	No	No	No
Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	4	27	27	No	No	No
Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	4	27	27	No	No	No
Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	4	27	27	No	No	No
Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	*	*	*	No	No	No
Yes	Yes	Yes	Yes	Yes	No	No	Yes	6	15	10	No	No	No
Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	8	40	30	No	No	No

\*This is a new program without graduates to date.

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HN-9-85

# AASLH NEWS

## Amendments proposed to AASLH Bylaws

At the AASLH annual meeting in September, members will vote on proposed amendments to Article X of the Bylaws that would affect the Association's financial administration procedures.

The ad hoc committee to revise the constitution recommended the amendments to Article X at the AASLH executive committee meeting on April 22. The amendments include removing all references to *American Heritage* still remaining in Sections 4 and 6, deleting the provision in Section 6 calling for two meetings of council within 60 days before funds can be withdrawn from the contingency reserve fund, and placing the accounting authorizations and fund use procedures in line with current accounting practices at AASLH.

Sections 2 and 3 in the revision clarify the accounts and funds now used by the Association. Now that the Association

has a full-time controller and computerized accounting, such revisions have become necessary and convenient.

The new Section 4 eliminates the requirement that all funds be funneled through the treasurer's operating account prior to use in the new operating account. This procedure is no longer necessary, because little remains in the treasurer's account except membership dues. This new section also eliminates the requirement of both the president's and treasurer's signatures, which delays access to the funds for quick investment purposes and ties up cash flow. Most funds that are restricted within the operating account are already in special restricted accounts, such as those for publishing and grants.

The revision of Section 5 further defines the new accounts system. This revision places the current accounts and any new accounts in line with the modern accounting system and the revisions explained above.

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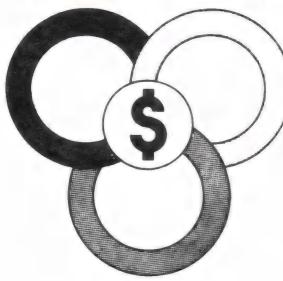
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The revision of Section 6 eliminates references to American Heritage and removes council approval restrictions on the contingency reserve fund. However, the section still requires approval by council or the president and treasurer for use of the fund. It is important to note that the executive committee, in the past, has stated specifically that the contingency reserve fund is not an endowment fund,

but one that the Association can use in its own development and for investments. The present restrictions on access to the funds make those uses nearly impossible.

The revisions of Sections 8 and 9 make these sections compatible with the above revisions pertaining to accounts and funds.

For the amendments to be adopted, approval by a majority of the AASLH

council and a majority of members present and voting at the annual business meeting on September 11 is required. If the council does not approve the amendments, then passage can come only through a two-thirds majority vote by members at the business meeting.

*Note: Type in italics in the present Bylaw denotes proposed deletions. Type in italics in the revised version denotes proposed changes.*

#### Text of Present Article X

##### Article X—Financial Administration and Budget

Section 1. The funds of the Association shall be under the supervision of the Treasurer. The fiscal year shall be July 1 through June 30.

Section 2. The principal funds of the Association shall be divided into two accounts: (1) General Operating Fund and (2) Contingency Reserve Fund.

Section 3. The General Operating Fund shall consist of two parts: (1) Treasurer's Operating Account and (2) Central Office's Operating Account.

Section 4. The Treasurer's Operating Account, established in such institutions as the Council, upon recommendation of the Treasurer and Director, may designate, shall receive the service fees from the American Heritage Publishing Company, Inc., dividends from investments, and such principal gifts as membership contributions, donations, foundation grants, and bequests, for the purposes of carrying out the educational program of the Association. Withdrawals from this account may be made only upon joint signature of the Treasurer and the President. If either or both of these officers is unavailable because of absence from this country, illness, or death, the President, then the Vice President, then the Secretary or Interim President may, with the permission of the Executive Committee, appoint one or more signatories.

Section 5. The Central Office Operating Account, established in such institutions as the Council, upon recommendation of the Treasurer and Director, may designate, is for the execution of the Association's regular program as provided for in its annual budget. It shall receive all receipts from the sale of publications, and other miscellaneous income items not specifically required to be deposited in the Treasurer's Operating Account. Transfers of funds from the Treasurer's Operating Account to the Central Office Operating Account may be made only in accordance with the provisions of the approved annual budget or as provided for in Section 4 above or through specific authorization of the Executive Committee or Council. Withdrawals from this account may be made upon signature of the Director, or of other staff members previously authorized by action of the Council.

Section 6. Since the continuation of a substantial portion of the educational program of the Association depends upon the success of American Heritage, and since the magazine is susceptible to the fluctuations of the economy, the Council shall establish a Contingency Reserve Fund in order to provide the Association program some reasonable assurance of

continued financial support. Transfer of funds from the Treasurer's Operating Account may be made to the Contingency Reserve Fund by action of the Council. The Contingency Reserve Fund may be invested at the direction of the Treasurer and the President, upon the advice of an Investment Committee appointed by the Council. No more than twenty-five percent (25%) of the Contingency Reserve Fund may be used by the Association either for meeting operating deficits or for other contingencies without a three-quarters (3/4) majority vote of the Councilors present at two meetings of said Council held not less than sixty (60) days apart. Withdrawal from the Contingency Reserve Fund may be made in the manner prescribed in Section 4 above.

Section 7. Not later than sixty (60) days prior to the annual meeting of the Association, the Director with the assistance of the President and the Treasurer shall prepare a budget, showing estimated income and expenses of the Association for the ensuing fiscal year and shall submit it in writing to the Executive Committee for consideration and approval.

Section 8. The budget as approved by the Executive Committee shall be submitted to the Council in writing not less than one week in advance of the annual meeting of the Council for adoption at that meeting.

Section 9. Any budget so approved and adopted shall without further action authorize the President and the Treasurer to advance from the Treasurer's Operating Account, from time to time upon request of the Director or pursuant to a fixed schedule, amounts necessary for approved budgetary expenditures. The President and the Treasurer shall make no advancements and no officers or employees shall incur any expenses in addition to amounts specified in the annual budget as approved without prior approval of the Executive Committee or Council.

Section 10. All officers responsible for fiscal administration shall be bonded by the Association in such sum as the Council shall determine.

all restricted and unrestricted monies available to the Association to carry out its programs. The Current Fund does not include monies placed in the Contingency Reserve Fund, established in Section 5, or other such special funds as the Council may designate and approve. Monies from the Current Fund or other sources, as directed by the Council, may be placed in the Contingency Reserve Fund or such other special funds as the Council may approve.

New Section 3: The Current Fund shall be administered through a Central Office Operating Account and other accounts as the Council may approve in order to provide accountability for grants and other restricted funds or monies.

New Section 4: The Central Office Operating Account, containing all usual Association income, is for the execution of the Association's regular program as provided in its annual budget. The COOA and other accounts approved by Council shall be established in financial institutions designated by Council, upon the recommendation of the Treasurer and Director. Withdrawals from these accounts may be made upon signature of the Director or other persons authorized by the Council.

New Section 5: The Council shall establish a Contingency Reserve Fund in order to provide continued financial stability for the Association's programs. Monies in the CRF shall be invested by the Director with approval of the Treasurer and the President, upon the advice of an Investment Committee appointed by the President and approved by the Council. Monies in the CRF may be used for necessary Association purposes with the approval of the Council.

Section 6: Not later than sixty (60) days prior to the annual meeting of the Association, the Director with the assistance of the President and the Treasurer shall prepare a budget, showing estimated income and expenses of the Association for the ensuing fiscal year and shall submit it in writing to the Executive Committee for consideration and approval.

New Section 7: The budget as approved by the Executive Committee shall be submitted to the Council in writing not less than one week in advance of the annual meeting of the Council for adoption at the meeting. No officers or employees shall incur any expenses in addition to amounts specified in the annual budget as approved without prior approval of the Executive Committee or Council.

Section 8: All officers responsible for fiscal administration shall be bonded by the Association in such sum as the Council shall determine.

#### Text of Article X with Revisions

##### Article X—Financial Administration And Budget

Section 1: The funds of the Association shall be under the supervision of the Treasurer. The fiscal year shall be July 1 through June 30.

New Section 2: The monies of the Association shall be divided into the Current Fund and such other special funds as the Council may approve. The Current Fund shall include



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# POSITIONS

**CURATOR**, Historical Museum at Fort Missoula. Located in the core of historic Fort Missoula (1877-1947) and consisting of 12 historic structures on 32-acre site, this county-funded museum seeks a qualified full-time curator. Responsibilities include: to perform curatorial work in acquisitions, research, interpretation, restoration, and cataloguing artifacts; design, research, and installation of long-term and temporary interpretive exhibits; train docents, volunteers, and student workers; design special events and educational programs for students and the community; and interpret the site to the public. Assist the director with long-range planning for building restoration, site development, exhibitions, collections management, and programming. Successful candidate must have proven organizational ability, good written and oral communications skills, ability to be innovative in a small budget situation as well as be able to work well with volunteers. Must be physically able to climb stairs, lift crates, climb ladders, and operate equipment related to building maintenance and exhibition installation. Training in museum studies and knowledge of 19th- and early 20th-century decorative arts and material culture is highly desirable. Qualifications include MA in museology or related field plus two years' museum experience or BA in museology or related field and four years' museum experience. Excellent salary and benefits. Send cover letter highlighting abilities and career goals plus resume and three references to: Missoula County Personnel Department, Missoula County Courthouse, 200 W. Broadway, Missoula, Mont. 59802, by Oct. 1. EOE/AA. M/F. V/H.

**CURATOR**. University Museum seeks qualified individual to be responsible for all museum photography, graphic design, audio/visual educational programs, including computer assisted learning. Prefer master's degree in design, audio/visual technology, or graphics and three years' related museum experience. Effective: Nov. 1, 1985. Salary is competitive. Send letter, resume, and three letters of recommendation by Sept. 30, 1985, to John J. Whitlock, Director, University Museum, Southern Illinois University, Carbondale, Ill. 62901, (618) 453-5388. AA/EOE.

**CURATOR/DOMESTIC LIFE**. The Edison Institute (Henry Ford Museum and Greenfield Village) is seeking a Curator of Domestic Life. This curator must have a knowledge of the development of an American consumer culture in the 19th and 20th centuries and an understanding of American family history. Applicant must also have experience with using American material culture as historical documents and should have interest in utilizing collections materials to interpret social history to a broad public audience. Also, a general knowledge of furnishings and accessories that are part of domestic life, with specialized knowledge in one or two fields, such as metals, ceramics, and furniture. In addition, the incumbent will be responsible for the usual curatorial functions relating to specific collections. This curator will work on projects and programs with other domestic life curators, as well as with other curatorial staff and members of the educational and exhibits departments in a team approach. Should have a sense of humor and be flexible. MA in a related field plus some museum or related work experience desired. Salary commensurate with ability, experience, and potential; excellent fringe benefits. Send resume and letter of intent to Director of Personnel, The Edison Institute, P.O. Box 1970, Dearborn, Mich. 48121.

**CURATOR OF 20TH-CENTURY POPULAR CULTURE**, Indiana State Museum, Indianapolis, Ind. Public Museum of natural cultural history seeks qualified professional to aggressively collect and maintain collection of artifacts and graphics related to media and 20th-century popular culture. Responsibilities will include researching Indiana contributors to national popular culture, curating at least one special exhibition a year, and maintaining a growing collection of radio and television equipment. Qualified applicants will have a degree in American history, museum studies, or popular culture desirable. Salary is \$17,500/year for two-year appointment with possibility of renewal. Begins Oct. 1st. Send vita to Executive Director, Indiana State Museum, 202 N. Alabama St., Indianapolis, Ind. 46204.

**CURATOR OF DECORATIVE ARTS**, Indiana State Museum, Indianapolis, Ind. Public Museum of natural and cultural history seeks qualified professional to aggressively collect and maintain collection of American decorative arts. Responsibilities will include care and development of collection, supervision of conservation, curatorial direction of at least one special exhibition a year, and primary research on the state's furniture industry and decorative arts

history. Qualified applicants will have a degree in fine arts, museum studies, or related field, and two to five years' museum experience in decorative arts. Emphasis on the late 19th- and 20th-century decorative arts preferred. Salary is \$17,500 for a two-year appointment with opportunity for renewal and begins Oct. 1st. Send vita to Executive Director, Indiana State Museum, 202 N. Alabama St., Indianapolis, Ind. 46204.

**CHIEF EXHIBIT DESIGNER**, Indiana State Museum, Indianapolis, Ind. Public Museum of natural and cultural history seeks qualified, diversified individual to layout, model, and design temporary and traveling exhibits. Responsibilities include consulting with curator at project conception, preliminary sketches, working mechanical drawings, material specification, and involvement in the fabrication and installation process. Familiarity with a wide variety of contemporary display is essential. Qualified candidates will have a BA degree in industrial design, architecture, or related field, and two to five years' museum exhibit design experience. Salary is \$20,000 to \$22,000/year and begins Oct. 1st. Send resume and portfolio to Executive Director, Indiana State Museum, 202 N. Alabama St., Indianapolis, Ind. 46204.

**EXECUTIVE DIRECTOR**, Historic Palmyra, Inc., a private nonprofit historical society, seeks an executive director to administer operation of three museums: the Alling Coverlet Museum, the Palmyra Historic Museum, and the Phelps Property (a general merchandise store). Responsibilities include conceiving and implementing exciting exhibits and programs following guidelines provided by the board of directors, training and supervising of volunteers, fund raising/grant writing, fiscal management, membership development, community relations, and administration of all policies and programs of the board of directors. The executive director is an ex-officio member of the board of directors and advises the board on matters pertaining to policies and programs. Qualifications include initiative and creativity, organizational ability, skills in supervising and inspiring staff, speaking and writing abilities, BA or MA with courses in American history or equivalent, minimum of two years' professional museum experience. Salary is commensurate with experience and benefits are provided. Send application letter including resume and names of references, postmarked by Oct. 31, 1985, to Search Committee, Historic Palmyra, Inc., P.O. Box 96, Palmyra, N.Y. 14522. Historic Palmyra is an equal opportunity employer.

**DIRECTOR**, Siouxland Heritage Museum, a joint city-county museum system comprising two National Register buildings currently under restoration. Interpretation focus is history, natural history, and historic arts, with an active program of permanent and changing exhibitions, publications, and educational offerings. Qualifications: graduate degree in museology, history, anthropology, American studies, or a related field and a minimum of five years of progressively responsible experience in museums, including at least two years of management. Position range: \$25,000-\$33,000. Send letter of application, resume, and three references by Oct. 4 to Personnel Office, Minnehaha County, 415 N. Dakota Ave., Sioux Falls, S.D. 57102 (605) 335-4257. An Equal Opportunity/Affirmative Action Employer.

**DIRECTOR**. The National Trust for Historic Preservation is seeking an energetic and creative director for Woodlawn Plantation, a museum property of the National Trust located in Mt. Vernon, Virginia. The property director is responsible for the oversight of all phases of management of this 135-acre property, which contains 12 structures, including two National Register buildings, formal decorative gardens, and forest acreage. The nine-member staff is augmented by an exceptionally strong volunteer program including an advisory council. The director will also be charged with program design, staff direction, and exploration of appropriate and creative solutions to long-term development and financial security for Woodlawn Plantation. Requires extensive experience in historic site management, including all aspects of financial, personnel, program administration, building and landscape maintenance; and demonstrated successful experience in nonprofit fund raising and development work. Interested applicants should send letter and resume to the Personnel Office, National Trust for Historic Preservation, 1785 Massachusetts Ave. N.W., Washington, D.C. 20036.

**DIRECTOR** of the Winterthur Program in Early American Culture. The University of Delaware is seeking a director for the Winterthur Program in Early American Culture sponsored jointly by the University and the Henry Francis du Pont Winterthur Museum. The position involves teaching, administration, and scholarly research. The director will receive a tenure or tenure-track appointment in an academic department, with rank to depend on qualifications. Applications are encouraged from scholars in American art history, American studies, American social and cultural history, or other relevant fields. A PhD or its equivalent

is required. Teaching and administrative experience and a strong record of scholarly accomplishment is expected. An interest in American material culture (especially of the 17th-19th centuries) and experience with museums will greatly strengthen a candidacy. The appointment will begin July 1, 1986. Send a curriculum vita and a letter describing interest in the position to Richard L. Bushman, Search Committee Chairperson, Department of History, University of Delaware, Newark, Del. 19716. Deadline: Nov. 15, 1985. The University of Delaware is an Affirmative Action, Equal Opportunity Employer.

**DIRECTOR**, Allaire Village Corporation. To direct Allaire Village, a mid-19th-century iron furnace community, including 15 major buildings, supervise staff, and manage all phases of corporate operations. Planned major expansion in 1986. Qualifications: demonstrated experience in organizational management, personnel supervision, and museum development. Experience in outdoor museums and/or industrial history museums preferred. Salary commensurate with experience and qualifications. Compensation includes three-bedroom apartment. Send resume by Sept. 30th to Paul Taylor, Office of the New Jersey Heritage, CN 402, Trenton, N.J. 08625.

**CURATOR OF DECORATIVE ARTS**. Background in 19th- and 20th-century American art with emphasis in decorative arts. Responsibilities will include: acquisitions, collections care and storage, research and cataloguing, answering public inquiries, exhibit organization and installation, and writing of interpretive materials and exhibit catalogues. Collections include ceramics, glass, metals, costumes, textiles, furniture, antique toys, and a broad spectrum of other items. Collection specializes in objects related to Illinois but includes smaller Oriental and European collections. Requires: MA in art history or related field; PhD preferred. Several years of museum experience with evidence of research and publications beyond academic training. Salary commensurate with qualifications. Excellent fringe benefits. Send letter of application, resume, and the names of three references by Oct. 1, 1985, to Maureen McKenna, Acting Head of Art Section, Illinois State Museum, Springfield, Ill. 62706. AA/EOE.

**CURATOR OF EDUCATION**, Western Heritage Center. Develop and implement educational programs at regional museum of history and culture including gallery tours, traveling suitcase exhibits, festivals, oral history project, children's newspaper, and other interpretive programs. Supervise one part-time staff; coordinate docent programs; administer budget; participate in grant preparation; serve as liaison to schools. MA in museum education, experience in history museum and good communication skills required. Salary \$14,000 plus benefits. Send resume and three references by Sept. 30 to: Brian F. Bergheiter, Director, Western Heritage Center, 2822 Montana Ave., Billings, Mont. 59101.

**DIRECTOR**, American Indian Archaeological Institute, Washington, Conn. This 10-year-old museum, dedicated to the discovery, preservation, and dissemination of over 10,000 years of Northeastern woodland legacy is seeking an experienced professional with demonstrated leadership skills and proven ability to administer a complex and growing institution, known internationally for the quality of its research, publications, and collections. Responsibilities include every aspect of museum management: administration of \$500,000 plus budget, fund raising, public relations, program development, and supervision of a strong professional staff. Salary highly competitive and commensurate with experience. Send resume, in confidence, to Freda Mindlin, President, Opportunity Resources for the Arts, 1457 Broadway, Room 309, New York, N.Y. 10036.

**ASSOCIATE LIBRARIAN**. Full-time position responsible for all reference services and cataloguing and processing of printed materials, manuscripts, and archives related to local history, genealogy, and specialized collections of the history of Early American industries and technologies. Duties also include serving as assistant editor for all historical society publications. Qualifications: MLS or related degree/experience as reference librarian desirable. Applicant must possess good communication skills with the ability to organize and motivate volunteers. Send resume and references to Terry A. McNealy, Librarian, Spruance Library of the Bucks County Historical Society, Pine St., Doylestown, Pa. 18901.

**ARCHIVIST/CATALOGUER**. Positions available immediately for two individuals with manuscript processing and/or library cataloguing skills for a two-year grant-funded project involving manuscript collections, photographic materials, maps, broadsides, ephemera, and some other types of printed materials. Duties include development of processing manuals, forms, etc., arrangement and description of collections, preparation of finding aids, and supervision of volunteer assistants. Qualifications: MA in history or MLS preferred; archival experience desirable.

Salary: \$13,500 plus benefits. Send resume and three references to Terry A. McNealy, Librarian, The Bucks County Historical Society, Pine St., Doylestown, Pa. 18901.

**REGISTRAR.** Major state history collection. Graduate degree and experience highly desirable. Salary \$14,250 plus benefits. Inquiries by Oct. 15 to Museum of Florida History, R.A. Gray Building, Tallahassee, Fla. 32301. The Museum of Florida History is an equal opportunity, affirmative action employer.

**HISTORICAL RESEARCH POSITION WANTED:** 10 years' experience in library research, oral histories, field investigations, project planning, actualization. Reply to: Box 388, Meeteetse, Wyo. 82433.

**DIRECTOR.** Historic Site, Sam Rayburn House Museum, Bonham, Texas, a property of the Texas Historical Commission. Organizational and administrative ability. Ability to initiate programs, train and motivate people, coordinate activities, speak publicly, and deal effectively with the public and private groups and organizations. Considerable knowledge of museums and historic site functions. Should be conversant in the steps of museum and historic site development and be able to communicate these to those outside the museum field. Minimum of five years in museum or historic site management. College degree in related field—history, anthropology, etc. Salary: \$23,628 yearly plus living quarters. Excellent state benefits. Contact: Cindy Sherrell-Leo, Director, P.O. Box 12276, Austin, Texas 78711, (512) 475-3750.

**MUSEUM CURATOR/MEDICAL OFFICER (PATHOLOGIST).** The Armed Forces Institute of Pathology, Washington, D.C., is recruiting for a curator for the Armed Forces Medical Museum. Incumbent is responsible for overall administration of the museum and providing consultation services in the field of pathology to national and international contributors. Qualifications: a) Graduation with degree of Doctor of Medicine plus experience or education in the field of medical history or museology. b) Applicants must have a current permanent and full or unrestricted license to practice medicine and surgery. c) Certification by an American Specialty in Pathology or five years of approved residency in pathology or a combination of such training with experience of an appropriate quality level in pathology, the combination totaling five years and including at least one year of approved residency in pathology. Salary: GS-15/\$58,120 PA. Please submit application SF-171 and notarized copies of 1) diploma from certified medical school, 2) certificate of completion of internship, and 3) certificate and board certification for pathology residency training program to Walter Reed Army Medical Center, Civilian Personnel Office, Bldg. #11, Room 2-91, Attn. V. Dallis, Washington, D.C. 20307-5001. Telephone (202) 576-2282. An equal opportunity employer.

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**DIRECTOR OF DEVELOPMENT,** Indiana State Museum, Indianapolis, Ind. Public Museum of natural and cultural history seeks experienced development professional to assume responsibility for comprehensive fund-raising program. Major responsibility will be development of the non-profit Museum Foundation and development of a new physical plant. Successful candidates will have experience in soliciting individual gifts, corporate membership, private and governmental grants, and capital and deferred gifts. Excellent verbal, writing, and administrative skills required. Experience in fund raising in the arts desirable. Salary is \$27,500 to \$30,000/yr. and begins Oct. 1st. Send resume and salary history to Executive Director, Indiana State Museum, 202 N. Alabama St., Indianapolis, Ind. 46204.

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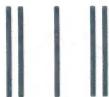
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